

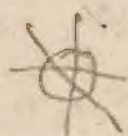
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pp 274

126/83

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Scarlatti "Andante" p 299
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del Cav. Aless. Scarlatti
in Lisbona 20 m. di. 1723.

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Concerto Del Sig. Pepsch. M. D.



Violino 1^{mo}

Violino 2^{do}

Violino 3^{do}

Tenore

Basso

Allegro

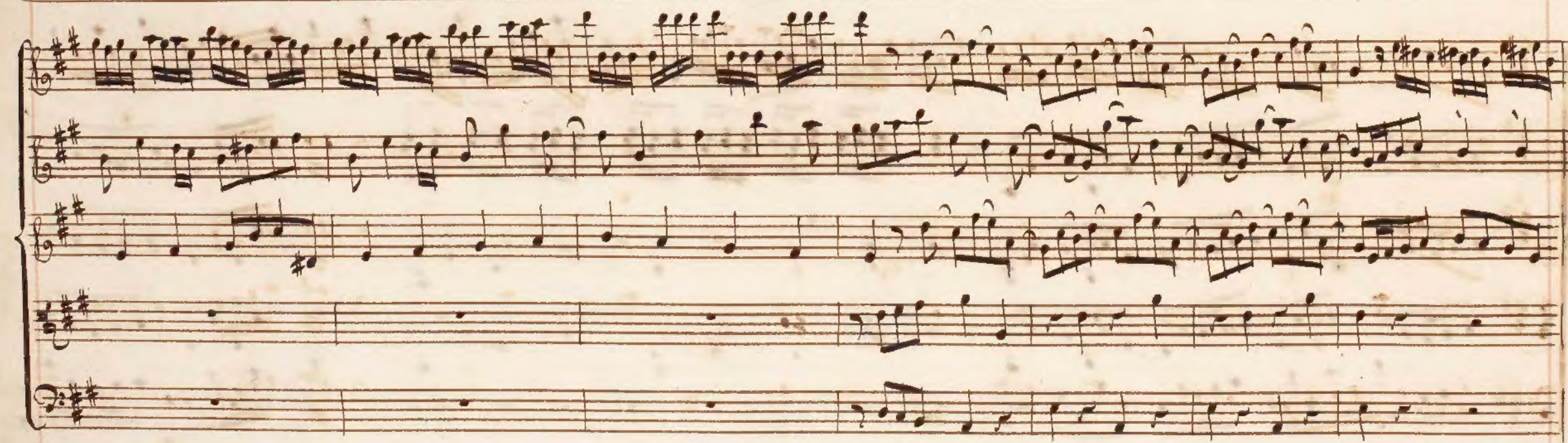
Allegro

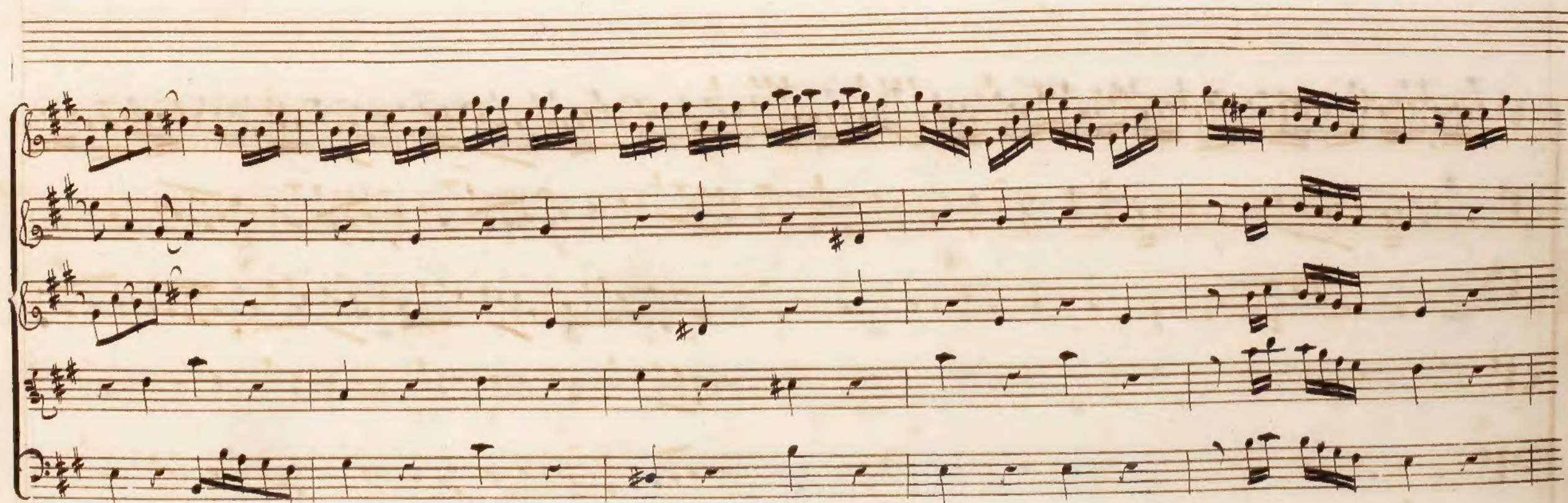
A handwritten musical score for five parts: Violino 1, Violino 2, Violino 3, Tenore, and Basso. The score is written on five staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked "Allegro" in two places. The notation includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some staining.

Handwritten musical score on five staves. The first four staves are grouped by a brace on the left. The music is written in treble and bass clefs with a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. A faint circular stamp is visible in the upper right corner of the first system.



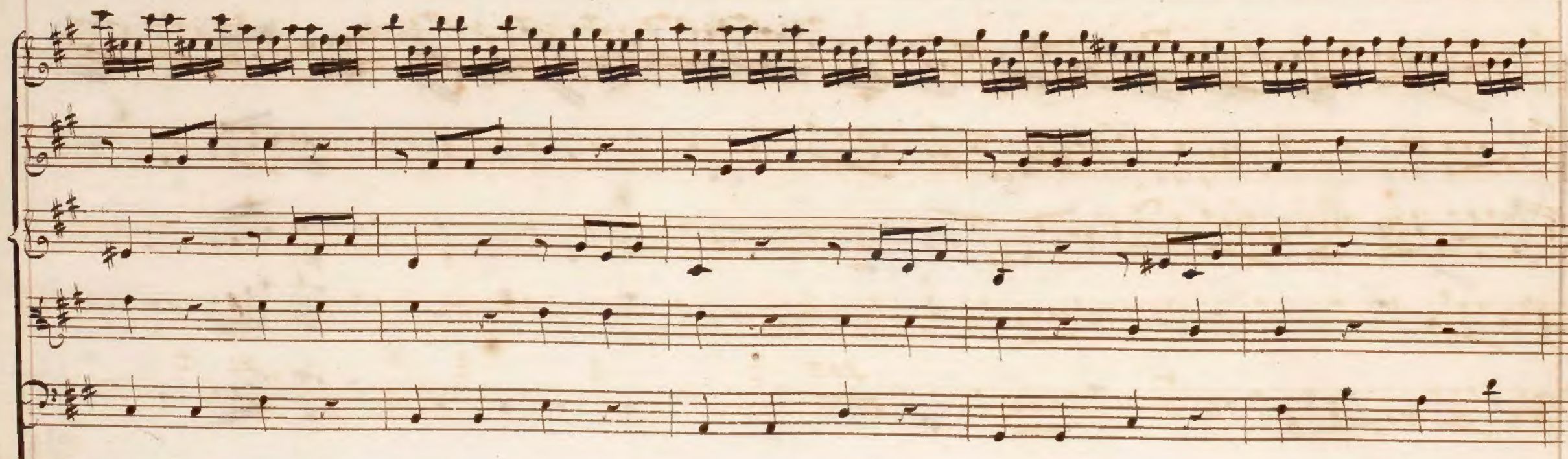
Handwritten musical score on five staves, second system. The notation continues from the first system, featuring complex rhythmic patterns and melodic lines. The staves are grouped by a brace on the left. The paper shows signs of age and wear.







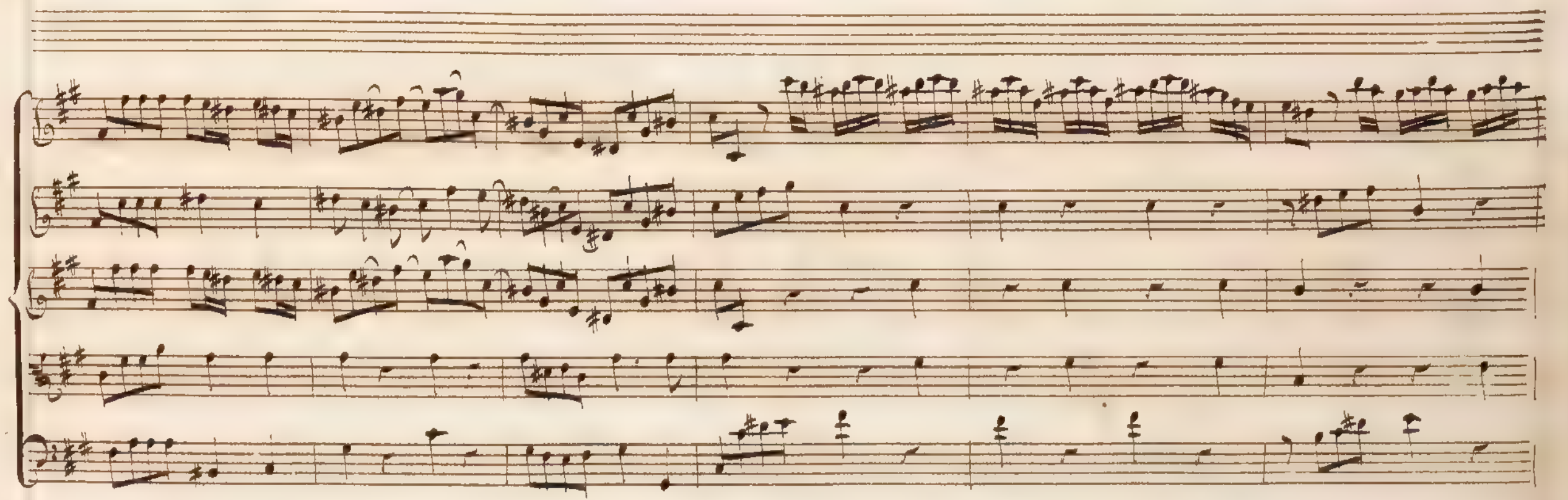
Handwritten musical score system 1, consisting of five staves. The first staff features a treble clef and a key signature of two sharps (F# and C#). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The second staff has a treble clef and a key signature of two sharps, with a more rhythmic melody. The third staff has a treble clef and a key signature of two sharps, with a melody featuring some accidentals. The fourth staff has a treble clef and a key signature of two sharps, with a melody featuring some accidentals. The fifth staff has a bass clef and a key signature of two sharps, with a melody featuring some accidentals. A faint circular library stamp is visible in the upper right corner of the system.



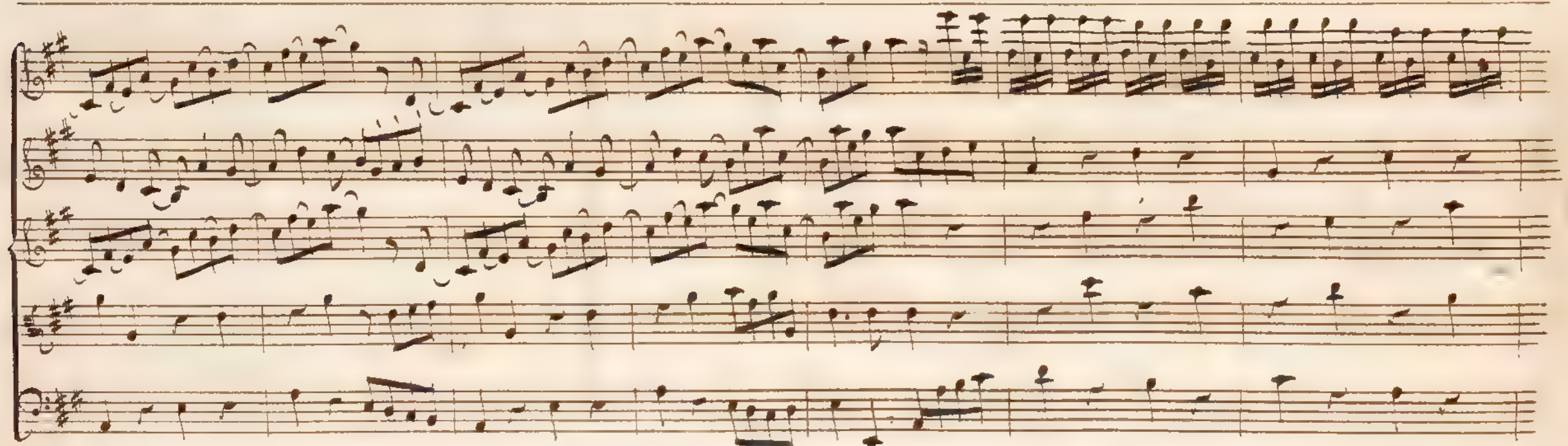
Handwritten musical score system 2, consisting of five staves. The first staff features a treble clef and a key signature of two sharps (F# and C#). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The second staff has a treble clef and a key signature of two sharps, with a more rhythmic melody. The third staff has a treble clef and a key signature of two sharps, with a melody featuring some accidentals. The fourth staff has a treble clef and a key signature of two sharps, with a melody featuring some accidentals. The fifth staff has a bass clef and a key signature of two sharps, with a melody featuring some accidentals.



Handwritten musical score system 1, consisting of five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals.



Handwritten musical score system 2, consisting of five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals.

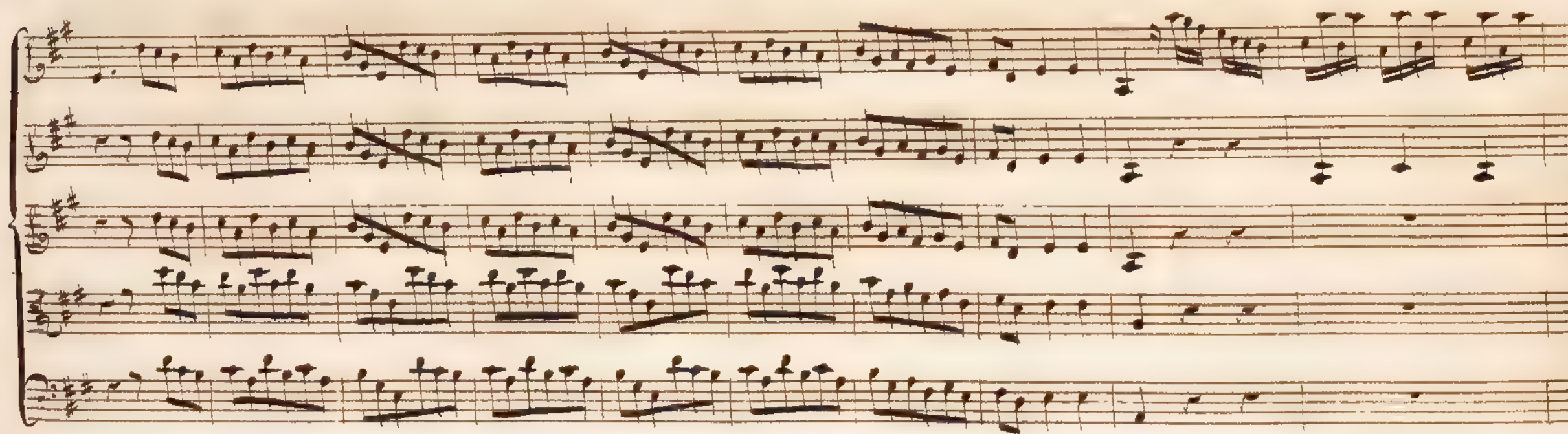
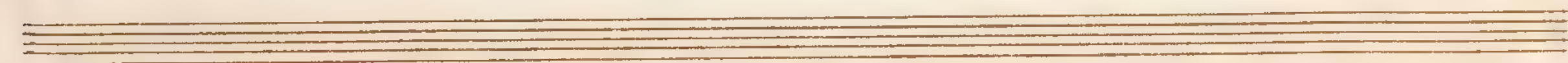
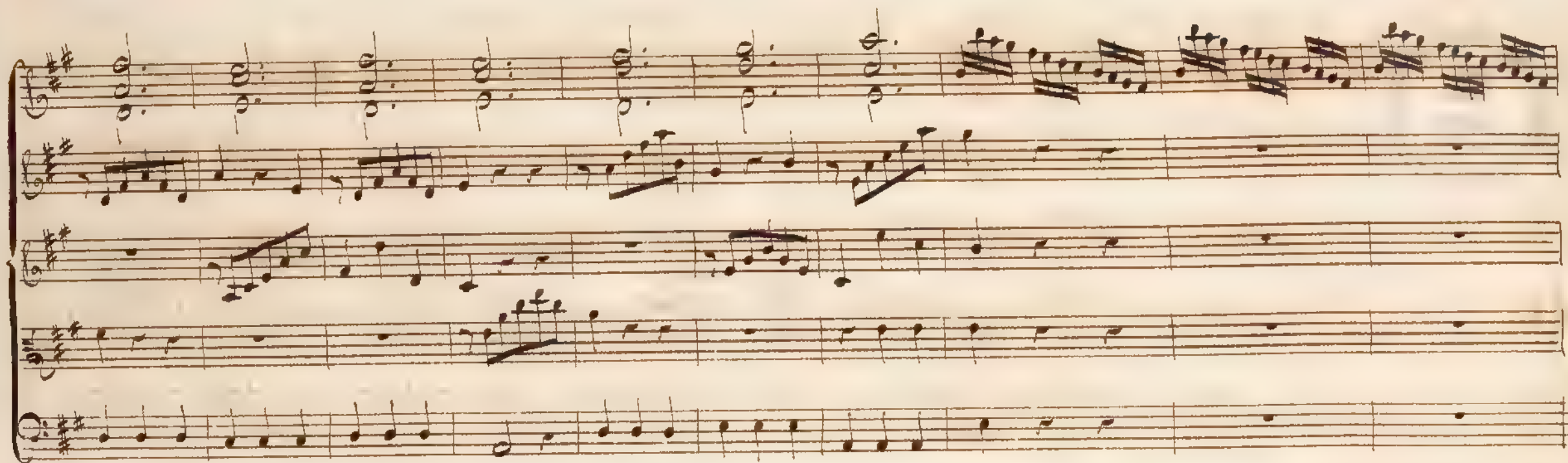




Handwritten musical score on ten staves, organized into two systems of five staves each. The notation is in treble and bass clefs with a key signature of one sharp (F#). The tempo marking *Adagio* appears on the first staff of each system. The first system features complex, rapid passages in the upper staves, while the second system contains more melodic and sustained lines. The manuscript is written in dark ink on aged, slightly discolored paper.

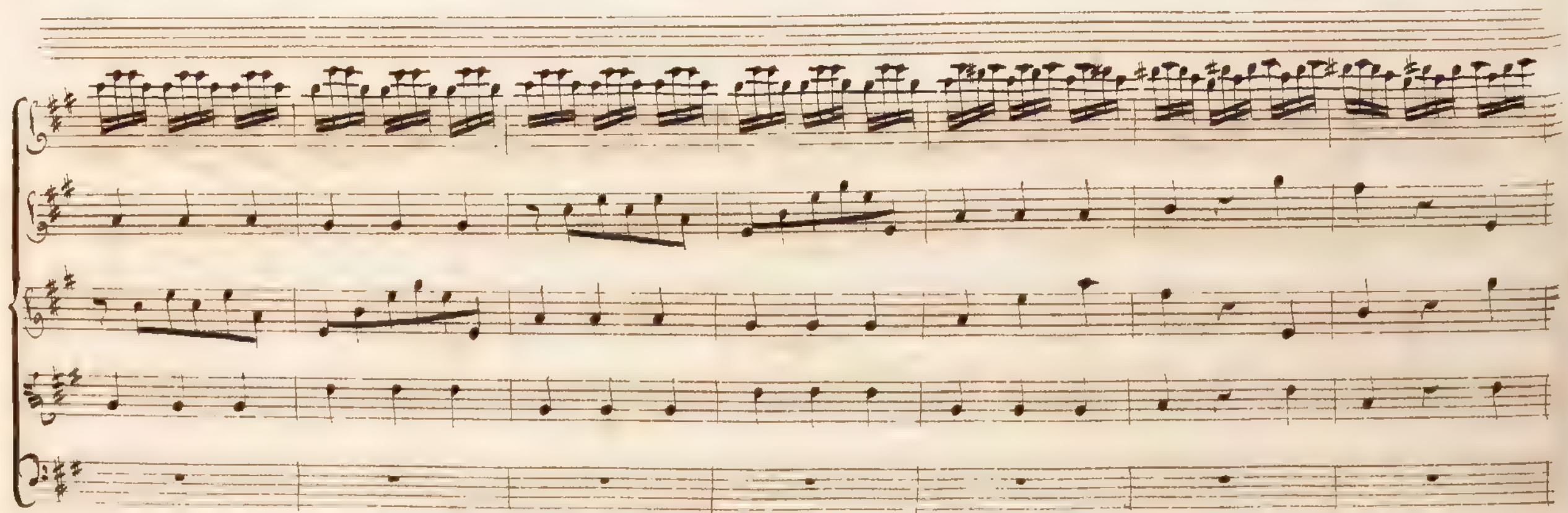
Handwritten musical score for five staves. The first two staves are marked *Allegro*. The key signature is D major (two sharps). The time signature is 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Handwritten musical score for five staves. The key signature is D major (two sharps). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

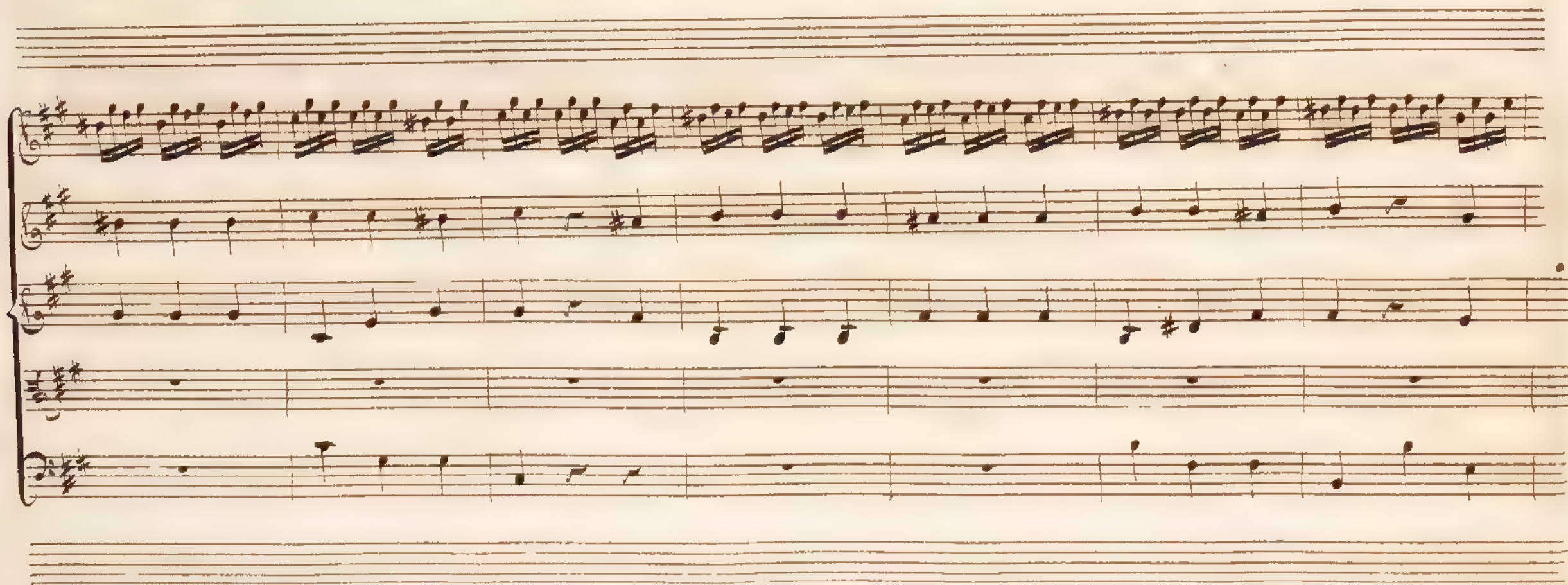
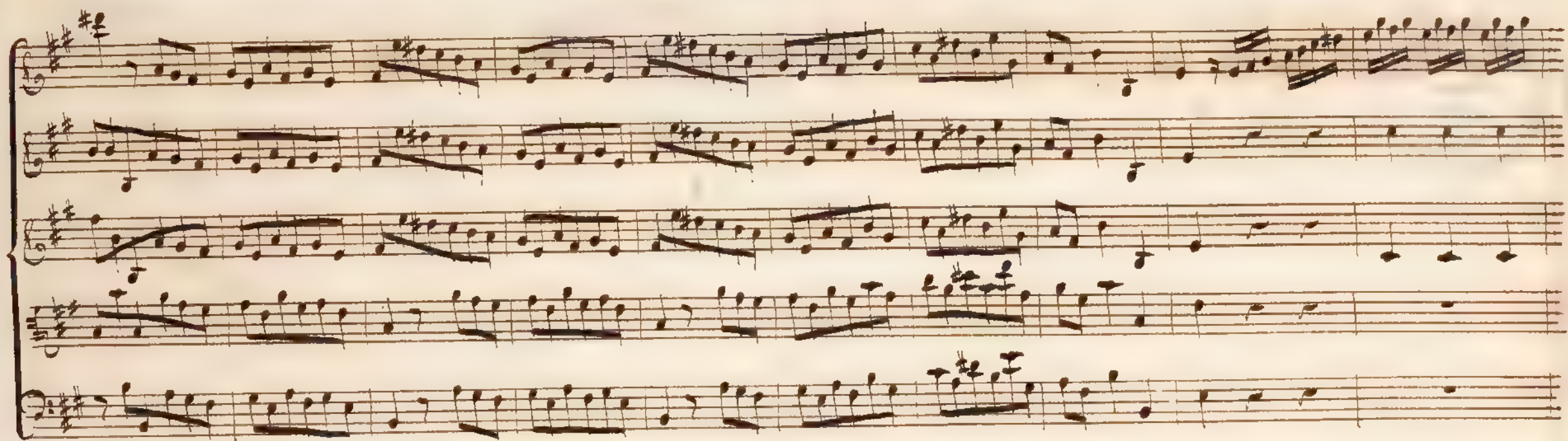


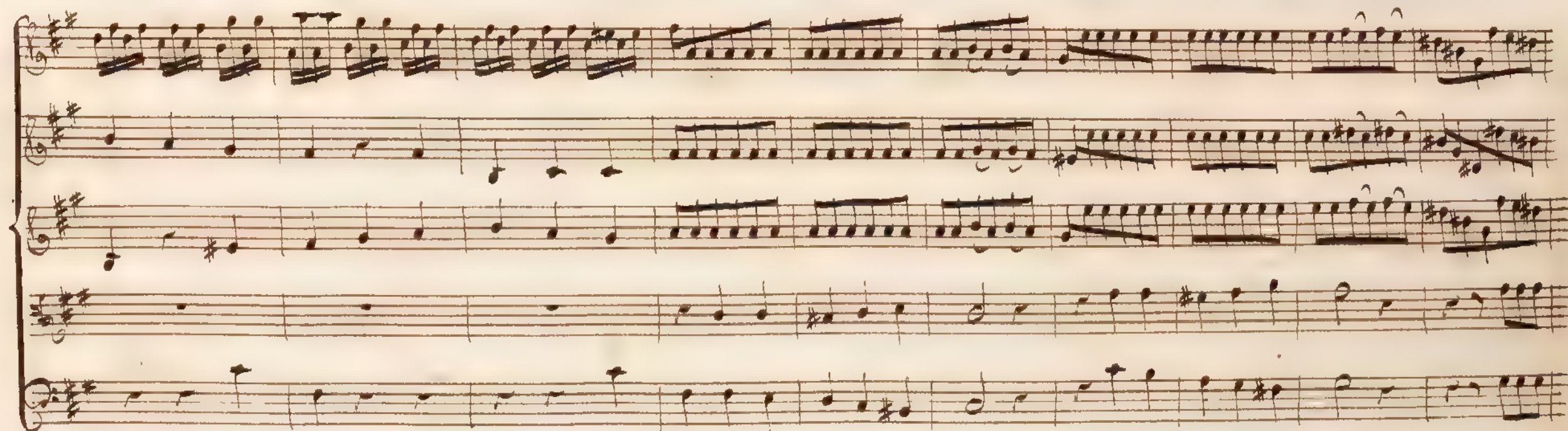


Handwritten musical score system 1, consisting of five staves. The top staff features a complex, rapid melodic line with many beamed sixteenth notes. The second staff contains a more melodic line with eighth and quarter notes. The third and fourth staves provide harmonic support with quarter and eighth notes. The bottom staff is mostly empty, with a few notes appearing in the final measures. The key signature has two sharps (F# and C#).



Handwritten musical score system 2, also consisting of five staves. The top staff continues the rapid melodic pattern from the first system. The second and third staves show more active melodic movement with eighth and quarter notes. The fourth staff continues the harmonic accompaniment. The bottom staff remains mostly empty. The key signature is consistent with the first system (two sharps).



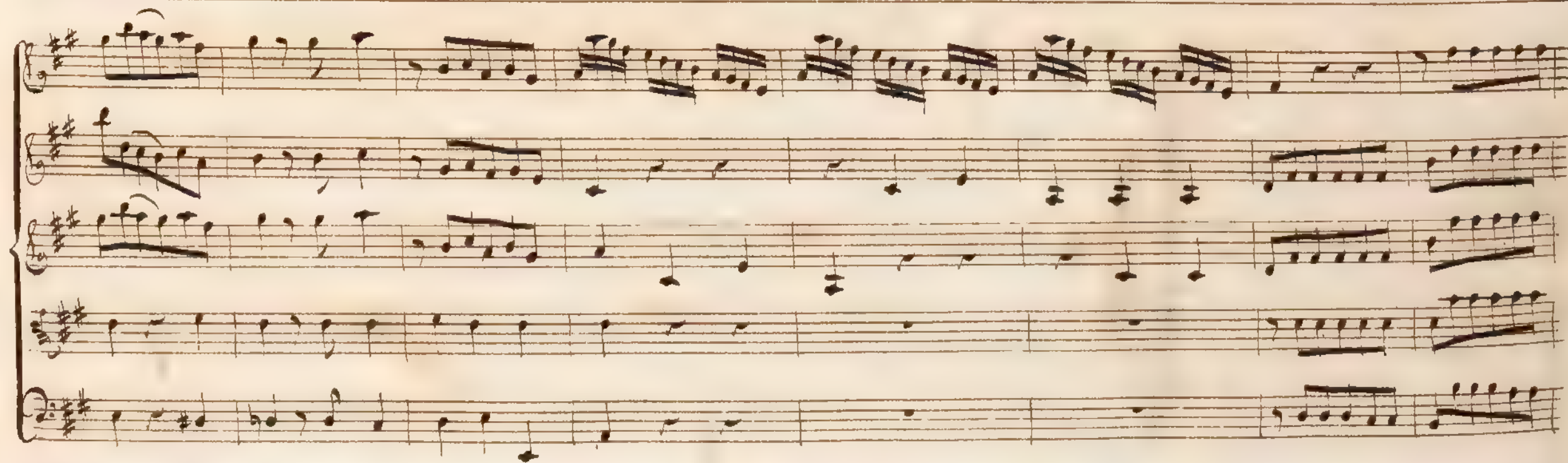


Handwritten musical score on five staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first staff features a complex, rapid melodic line with many beamed sixteenth notes. The subsequent staves show a more melodic and harmonic progression, with some staves containing rests.

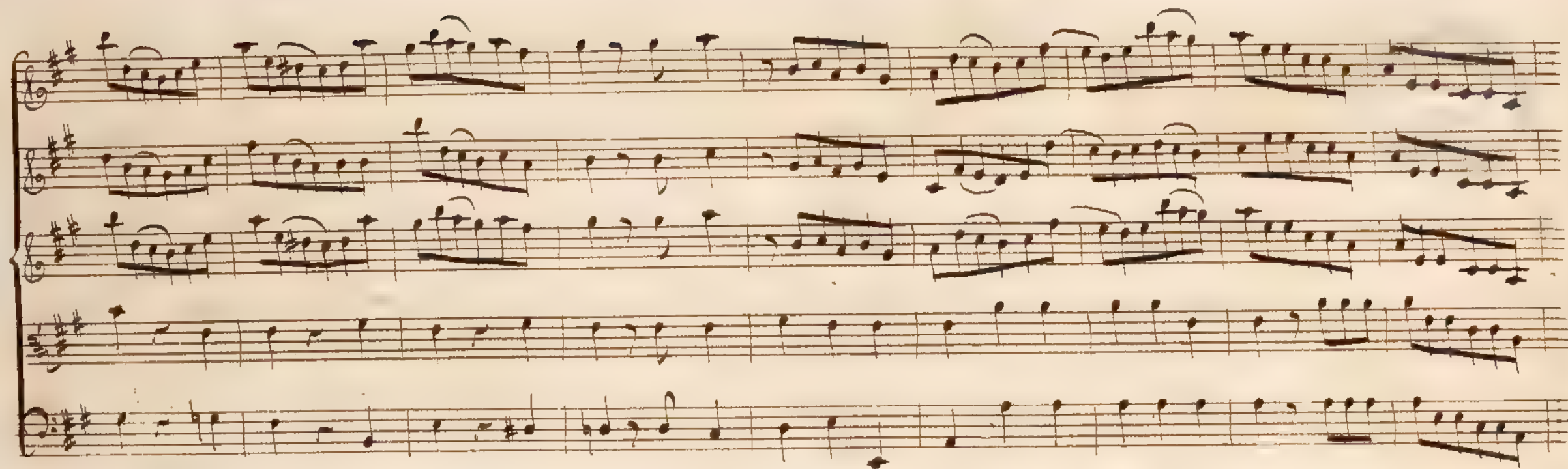
Handwritten musical score on five staves, continuing the piece. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first staff features a complex, rapid melodic line with many beamed sixteenth notes. The subsequent staves show a more melodic and harmonic progression, with some staves containing rests.



Handwritten musical score system 1, consisting of five staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values, rests, and slurs. The subsequent four staves continue the musical composition with similar notation and clefs.



Handwritten musical score system 2, consisting of five staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values, rests, and slurs. The subsequent four staves continue the musical composition with similar notation and clefs.



Alexis.

Cantata by D.^r Pepusch.

Recit. See! from the silent Grove Alexis flies, and seeks, with ev'ry pleasing art, to ease the
 pain which lovely Eyes created in his Heart; To shining Theatres he now repairs, to learn Camillas moving
 Arts, where thus to Musick's Pow'r the Swain address'd his Prayers *Lieque*

Adagio Charming sounds that sweetly Languish! Musick I compose my Anguish! ev'ry

passion yields to thee; ev'ry pas = sion yields to thee Charming sounds that sweetly languish Music I compose my

languish! ev'ry passion yields to thee ev'ry pas = sion yields to thee Phaebus

quickly then relieve me Cupid shall no more deceive me I'll to sprightlier joys be free, to sprightlier joys I'll be

free, I'll to sprightlier I'll be free. Da Capo,

A handwritten musical score on aged, yellowed paper. The score is written on two staves. The top staff is labeled 'Voice' and the bottom staff is labeled 'Organ'. The music is in a single system, ending with a double bar line. The title 'Ligue' is written in a large, elegant cursive script to the right of the staves. The notation includes various notes, rests, and a key signature of one sharp (F#). The paper shows signs of age, including creases and discoloration.

A handwritten musical score on aged, yellowed paper. The score is for two instruments: Cymbalo (Cymbal) and Violoncello (Cello). The Cymbalo part is written on a single staff with a treble clef and a 2/4 time signature. The Violoncello part is written on a single staff with a bass clef and a 2/4 time signature. The tempo is marked 'Allegro' at the bottom left. The music features a series of sixteenth-note patterns in the Cymbalo part, which are mirrored in the Violoncello part. The notation is in ink, and there are some corrections and erasures visible. The paper shows signs of age, including discoloration and some staining.

Chorus

Sounds tho' charming can't relieve thee

Sounds tho' charming can't relieve thee, do not Shepherd then deceive thee, Musick is the Voice of

Love, Musick is the Voice of Love

Sounds tho' charming can't be =

Love thee, do not Shepherd then Deceive thee, Musick is the Voice of Love, Musick is the

Voice of Love, Musick is the Voice of Love.

If the tender Maid believe thee, soft relenting kind can =

consenting will alone thy pain remove will alone thy pain remove, soft relenting

king consenting will alone thy pain remove.

Da Capo;

See p. 16

Largo

Largo

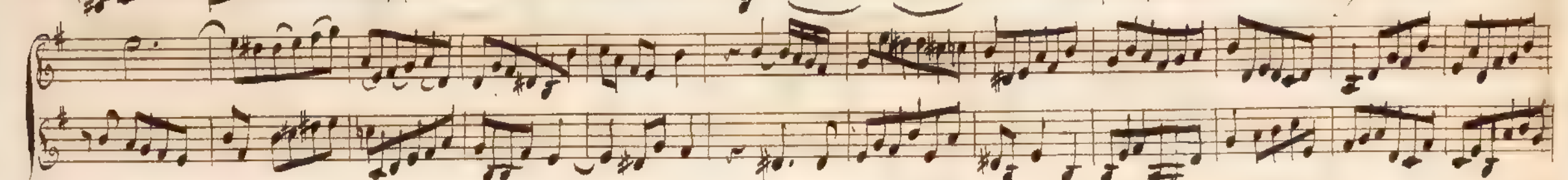
Raison



Handwritten musical score for piano and voice. The piano part begins with a series of sixteenth-note runs in the right hand and eighth-note accompaniment in the left hand. The key signature has two sharps (F# and C#).



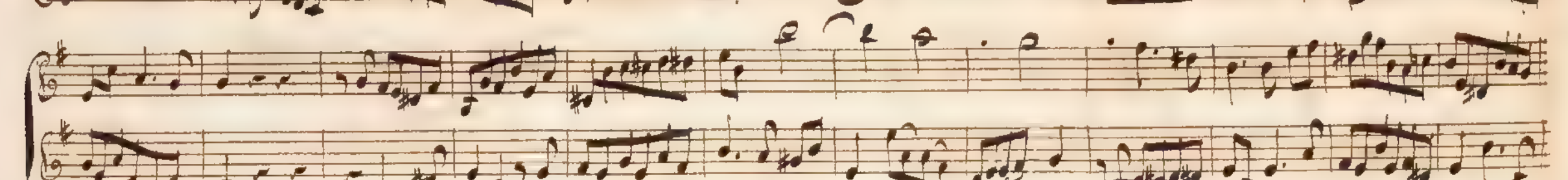
Vocal entry with lyrics: *Om = bra cara*. The melody is written on a single staff with a treble clef. The word "tutti" is written above the first measure.



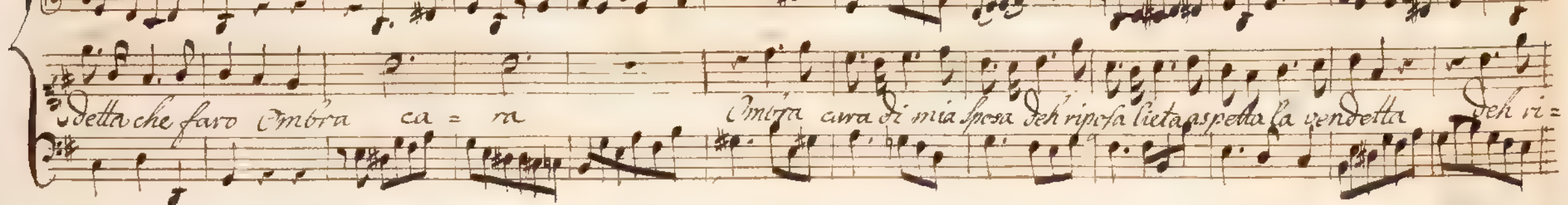
Piano accompaniment for the first vocal line, featuring continuous sixteenth-note patterns in the right hand and eighth-note accompaniment in the left hand.



Vocal entry with lyrics: *bra cara di mia sposa deh riposa*. The melody continues on a single staff with a treble clef.



Piano accompaniment for the second vocal line, maintaining the sixteenth-note texture in the right hand.



Vocal entry with lyrics: *Deh che faro ombra ca = ra*. The melody continues on a single staff with a treble clef.



Piano accompaniment for the third vocal line, concluding the page with the same sixteenth-note texture.

Spesa e lieta aspetta la vendetta la vendet- ta che farò deh riposo deh riposa e lieta aspetta la ven-
 detta
 la vendetta che farò.
 e poi tosto tu stai mi ve drai venirci roto e fe-

Handwritten musical score on aged paper, featuring three systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notes and rests. The lyrics are written in Italian, with some words underlined. The first system includes the lyrics "del tabbacciero e fedel" and "tabbaccie ro e poi tosto que tu stai mi re". The second system ends with a double bar line. The third system includes the lyrics "Grai venirea volo e fe del tabbacciero." and ends with a double bar line. To the right of the third system, the words "Da Capo." are written in a large, decorative script.

del tabbacciero e fedel' tabbaccie ro e poi tosto que tu stai mi re.

Grai venirea volo e fe del tabbacciero.

Da
Capo.

Handwritten musical score for the first system, featuring five staves. The music is in G major (one sharp) and 3/4 time. The first four staves appear to be vocal parts, and the fifth staff is a basso continuo line. The lyrics "le voi m'abbandono" are written below the fifth staff.

le voi m'abbandono

Handwritten musical score for the second system, featuring five staves. The music is in G major (one sharp) and 3/4 time. The first four staves appear to be vocal parts, and the fifth staff is a basso continuo line. The lyrics "nate, io non vi accusa no' Labra amora-so di me mi lagne" are written below the fifth staff.

nate, io non vi accusa no' Labra amora-so di me mi lagne

Handwritten musical score for the first system. It consists of five staves. The top four staves are for a vocal part, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written in Italian.

ro mi laqnero' che non vi so piacer = #. = #. che non vi so piacer

Handwritten musical score for the second system. It consists of five staves, continuing the vocal and piano parts from the first system. The key signature remains one sharp (F#), and the time signature is common time (C). The lyrics are written in Italian.

Di me mi laqnero' che non vi so pia

Handwritten musical score for the first system. It consists of five staves. The top four staves are for a vocal ensemble (Soprano, Alto, Tenor, Bass) and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

cer labra il mo - ro se. Le voi in abbandona - te mi lagnero di me

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

che non viso piacer. Di

me mi lagne-ro mi lagne-ro di me che non vi so piacer che

non vi so piacer

Handwritten musical score for the first system. It consists of a vocal line (soprano or alto) and a piano accompaniment. The vocal line has lyrics written below it. The piano accompaniment is written in a grand staff (treble and bass clefs).

ve dro' che mi sdegnate e v'ame-ro' fe-del

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line has lyrics written below it. The piano accompaniment is written in a grand staff (treble and bass clefs).

la ci vezzo - re le debbo esser crudel e per crudel

Laro col mio pensier

Debb'o esser crudel e fier crudel Laro col mio pensier

taro col mio pensier

Da Capo

per
21

1. The first part of the report is a general statement of the purpose and scope of the study. It is followed by a brief review of the literature on the subject.

2. The second part of the report is a description of the methods used in the study. This includes a discussion of the subjects, the instruments used, and the procedures followed.

3. The third part of the report is a presentation of the results of the study. This is done in the form of a series of tables and graphs, which are accompanied by a detailed discussion of the findings.

4. The fourth part of the report is a discussion of the implications of the findings. This includes a consideration of the theoretical and practical significance of the results, and a suggestion for further research.

5. The fifth part of the report is a conclusion. This is a brief summary of the main findings of the study, and a statement of the author's conclusions.

6. The sixth part of the report is a list of references. This is a list of all the sources of information used in the study, including books, articles, and other documents.

7. The seventh part of the report is an appendix. This contains any additional material that is relevant to the study, such as raw data, questionnaires, and other documents.

8. The eighth part of the report is a bibliography. This is a list of all the sources of information used in the study, including books, articles, and other documents.

9. The ninth part of the report is a list of figures. This is a list of all the figures included in the report, with a brief description of each figure.

10. The tenth part of the report is a list of tables. This is a list of all the tables included in the report, with a brief description of each table.

11. The eleventh part of the report is a list of abbreviations. This is a list of all the abbreviations used in the report, with a brief explanation of each abbreviation.

12. The twelfth part of the report is a list of symbols. This is a list of all the symbols used in the report, with a brief explanation of each symbol.

Cantata a Voce Solo.

Rec: *Cruale Ingrata, e questa la fedeltà, che mille volte e*

mille, tu giurasti a Fileno! forse non era amore, quello di questo core,

cerca pure in fedel un altro amante, che più di me nol troverai Cos-

tante.

Non Presto

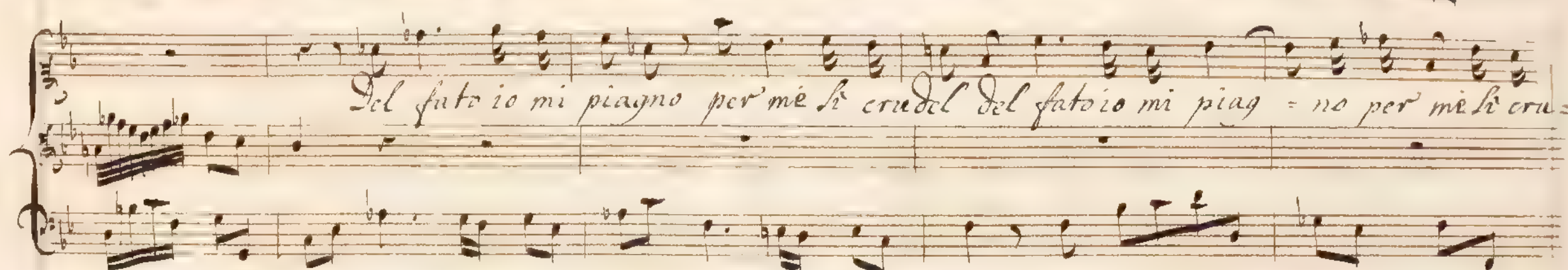
Di te non mi Lagno, Di te non mi lagno, mia bella in fedel mia bel-

= la in fedel Di te non mi lag = no mia bella in fedel, di te non mi

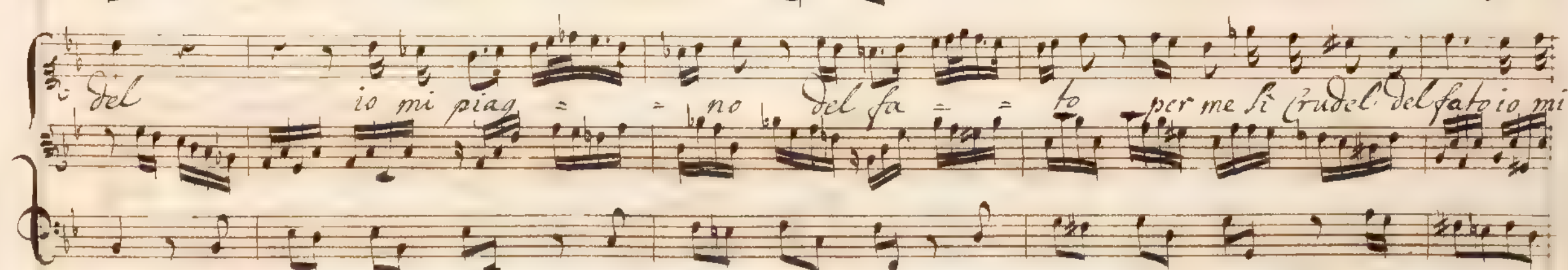
lag = no mia bella di te non mi lagno mia bella mia bella in = fedel



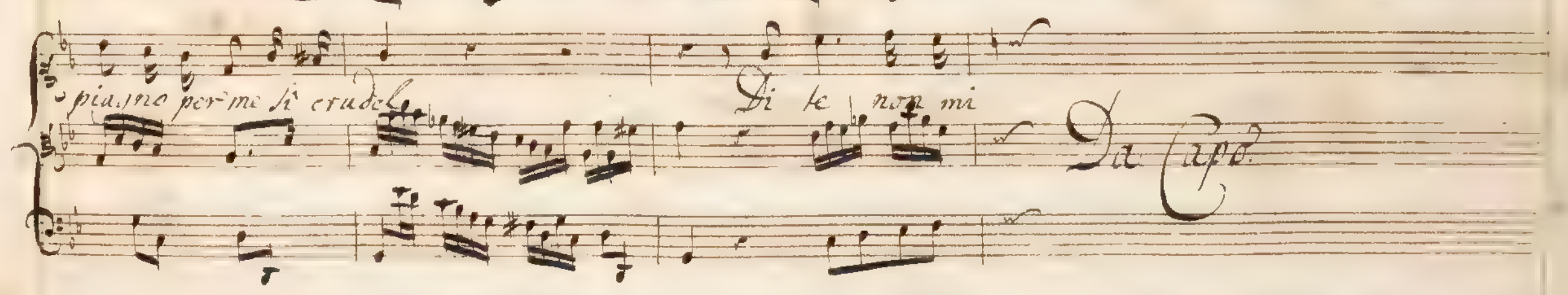
Handwritten musical notation for the first system, featuring a piano introduction with arpeggiated chords in the right hand and a simple bass line in the left hand.



Handwritten musical notation for the second system, featuring a vocal entry with lyrics: *Del fato io mi piagno per me sì crudel del fato io mi piag - no per me sì cru-*



Handwritten musical notation for the third system, continuing the vocal melody with lyrics: *Del io mi piag - no del fa - to per me sì crudel del fato io mi*



Handwritten musical notation for the fourth system, concluding with a repeat sign and the instruction *Da Capo*. The lyrics *piagno per me sì crudel* and *Di te non mi* are also present.

Rec: Barbaro ciel perche' un sì dolce contento, al cor m'involò. *for=*

in= in-vi-do al mio bene g'odi sol di veder=mi in aspre pene.

Empty musical staves.

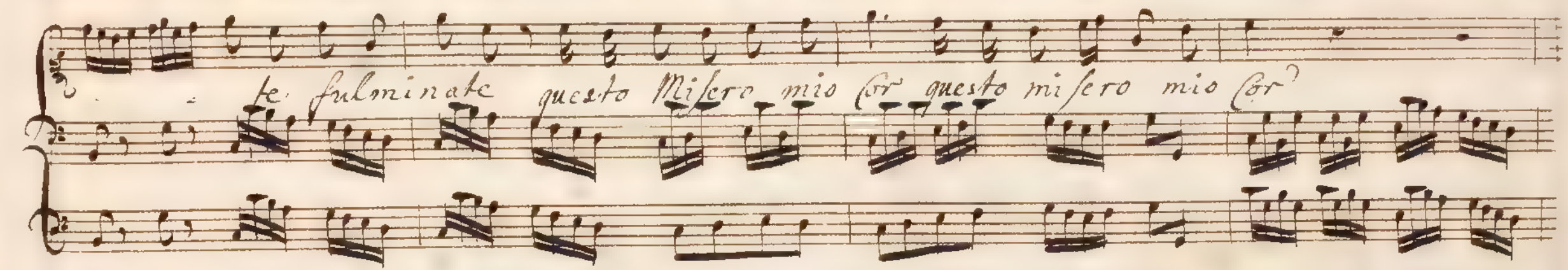
Allegro

Furio dell' Erebo Mostri terribili fulmina. = = = = = le fulmi


for.
nate questo Misero mio or questo Misero mio or fulmina



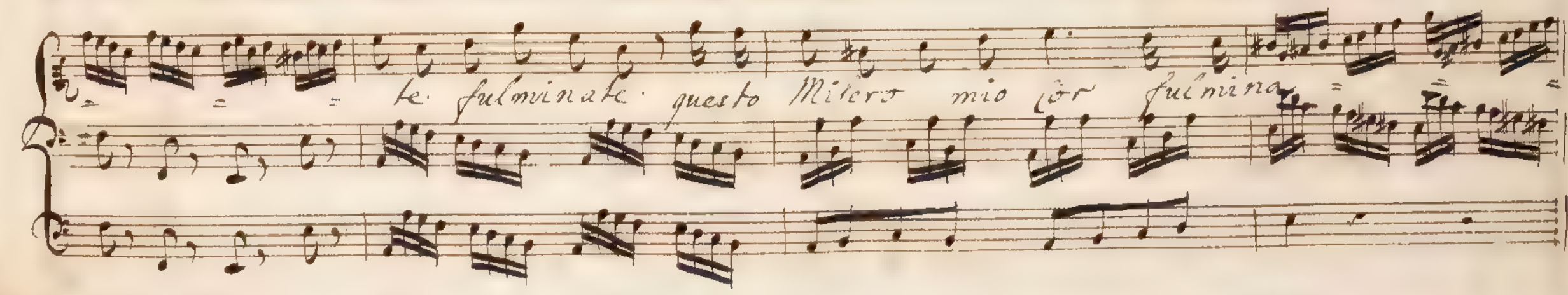
te fulminate questo Misero mio or questo misero mio or



Furie dell'Erebo Mostri terribili fulmina



te fulminate questo Misero mio or fulmina



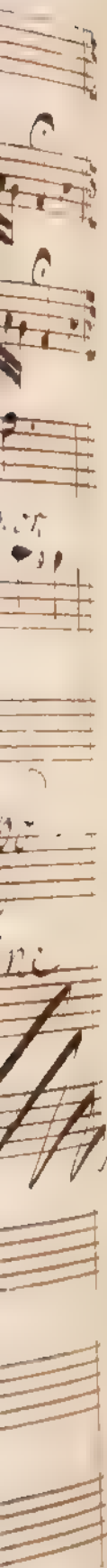
Le questo cor questo misero mio cor

Oh Dio per-mate troppo sen-sibili Sono le pe-ne del fi-do mio amor

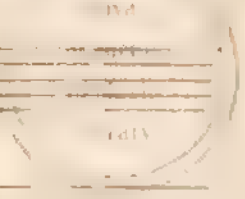
troppo sensibili Sono le pene del fi-do mio amor del fi-do mio amor?

Da Capo
e Fine

Mm



[Faint, illegible text across the page, possibly bleed-through from the reverse side. The text is organized into several horizontal sections separated by thin lines.]



Largo 3/2 *Lascia ch'io pianga mia cruda forte e che sospi = piri la Li = ber*

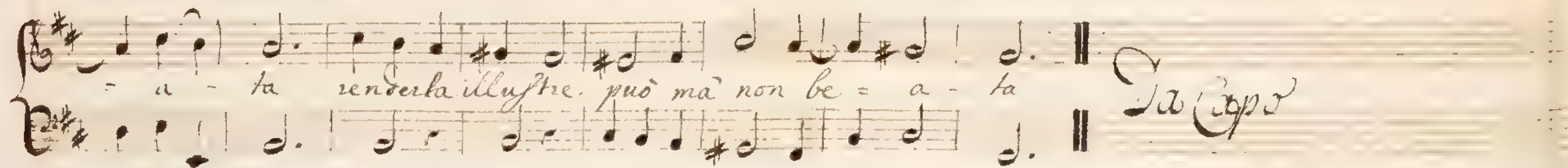
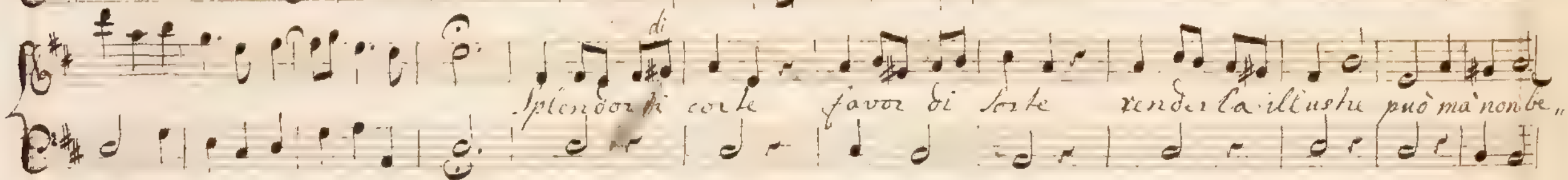
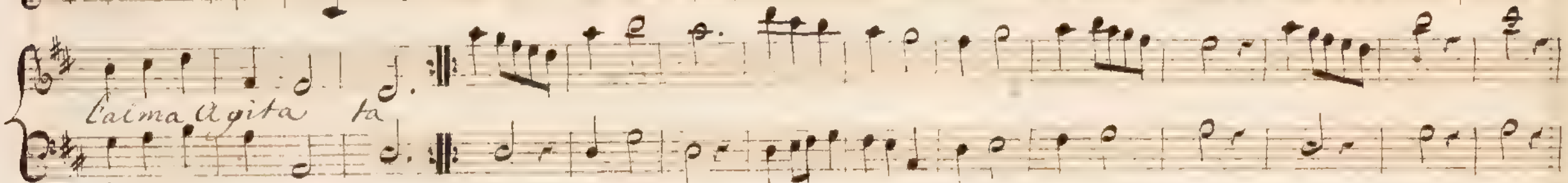
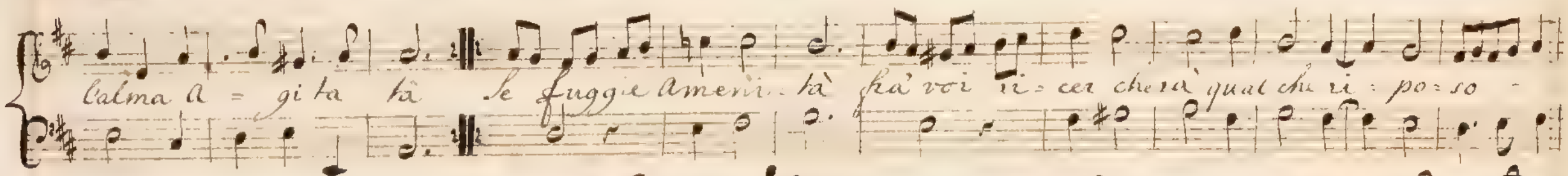
tà e che sospi = ri e che sospi = ri La li = ber - tà Lascia ch'io pianga mia cruda

forte e che sospi = piri la Li = ber - tà

Il duolo in = franga queste ri = forte de' miei mar,

= ti = ri sol per pie = tà de' miei ma = ti = ri sol per pie = tà

Da Capo



Handwritten musical score on page 41, featuring vocal and piano parts with Italian lyrics. The score is written in a single system with three systems of staves. The first system has two vocal staves and a piano accompaniment staff. The second system has two vocal staves and a piano accompaniment staff. The third system has two vocal staves and a piano accompaniment staff. The lyrics are in Italian and include phrases like "Ti lascio Idolo mio", "Vado a morir o' cara", "mio ti lascio Idolo mio", "o ca = ra Vado a morir o' cara o' ca = ra Berenice mio", "Addio mia vita", "Ben Berenice mio ben addio", "addio", and "dio addio". The music is written in a single system with three systems of staves. The first system has two vocal staves and a piano accompaniment staff. The second system has two vocal staves and a piano accompaniment staff. The third system has two vocal staves and a piano accompaniment staff. The lyrics are in Italian and include phrases like "Ti lascio Idolo mio", "Vado a morir o' cara", "mio ti lascio Idolo mio", "o ca = ra Vado a morir o' cara o' ca = ra Berenice mio", "Addio mia vita", "Ben Berenice mio ben addio", "addio", and "dio addio".

Ti lascio Idolo mio
Vado a morir o' cara
Vado a morir o' cara
mio ti lascio Idolo mio
o ca = ra Vado a morir o' cara o' ca = ra Berenice mio
Addio mia vita
Ben Berenice mio ben addio
addio
dio addio

Handwritten musical score for the first system, featuring four staves with various musical notations including treble and bass clefs, a common time signature, and complex rhythmic patterns with many beamed notes.

Handwritten musical score for the second system, consisting of two staves with musical notation.

Handwritten musical score for the third system, consisting of two staves with musical notation.

Celestial Corinna think how I adore you while

Handwritten musical score for the fourth system, consisting of two staves with musical notation.

Handwritten musical score for the fifth system, consisting of two staves with musical notation.

prostrate before you I Languish lie O Languishing lie

Languishing lie

(Celestial Cor)

sinna think how I adore you while prostrate before you. Languishing lie I Languishing lie I Lan-
 guishing lie Celestial Covinna think how I a-
 dore you while prostrate before you. Languishing lie I Languishing lie

O hea not with Rigour your faithfull Inward reward my pain or let me die or let me

die reward my pain or let me die = or let me die.

La capro



Gore lei Amato bene

vieni calma il consolar = il consolar

vieni vieni Amato bene

Go = ve

Handwritten musical score for the first system. The vocal line (treble clef) and piano accompaniment (grand staff) are in G major. The lyrics are written below the vocal line.

lei Dove lei vieni L'alma a consolar. Vieni vieni l'alma a conso,

Handwritten musical score for the second system. The vocal line (treble clef) and piano accompaniment (grand staff) continue. The lyrics are written below the vocal line.

l'ar
Non oppresso da tormenti ed i crudi miei la

amenti sol con te posso bear long oppresso da tormenti ed i crudi miei lamenti sol con

te posso bear sol con te posso bear

Ga Capri

Vivace

Cara si ch'ognor sarà del mio ben la rimembranza la ri

memoranza cara ch'ognor sarà del mio ben la rimembranza

za la rimembranza del mio ben la rimembranza za la

rimembranza

Nel mio cor costante e fido vive il foco di Cu'.

Handwritten musical score for the first system. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves with a grand staff (treble and bass clefs) and the same key signature. The lyrics are written below the piano part.

z-pido ben ch'è morta ben ch'è morta la speran-za, vive il foco di Ca-pi-to ben-ch'è

Handwritten musical score for the second system. The vocal line and piano accompaniment continue from the first system. The system concludes with a double bar line. To the right of the double bar line, the instruction "Da Capo" is written in a large, stylized cursive hand.

z-mor-ta la speran-za *Da Capo*

Cie = co amor Cieco amor l'avei nel seno o più

cori o meno affan ni o più cori o meno affan

ni Ma le

questi a Suolo a Suolo soffrii dove un core solo per la tua pietà le almeno non co

si fossi tiran ni per la tua pietà le almeno non così fossi tiran

ni così tiran ni

Da Capo

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century.

The lyrics are:

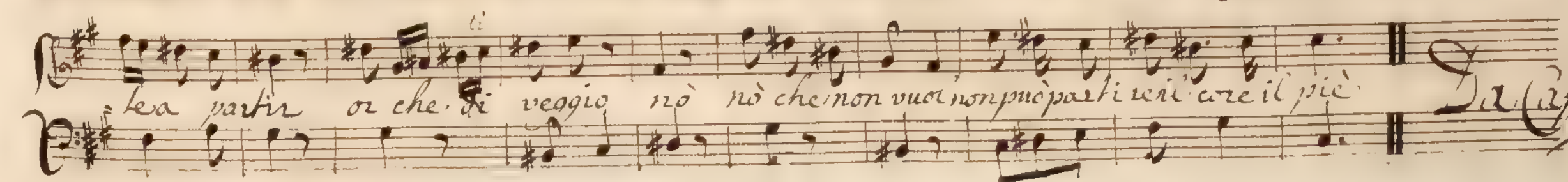
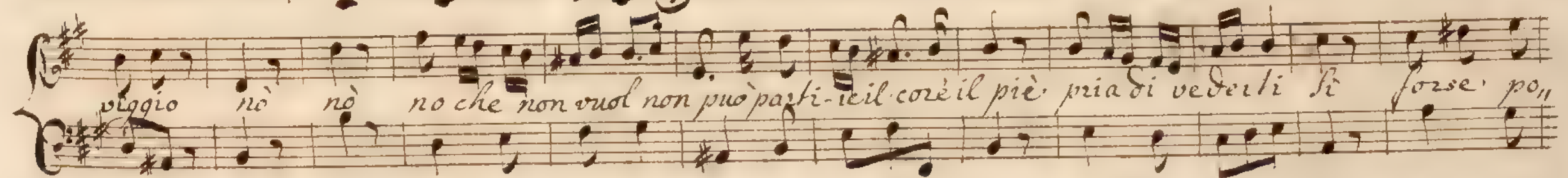
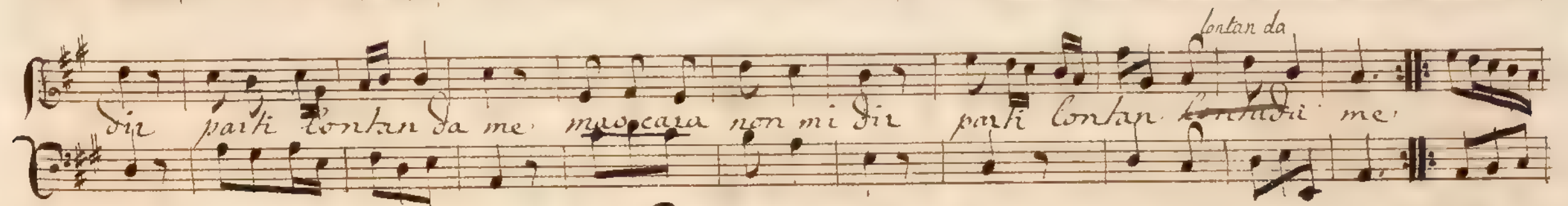
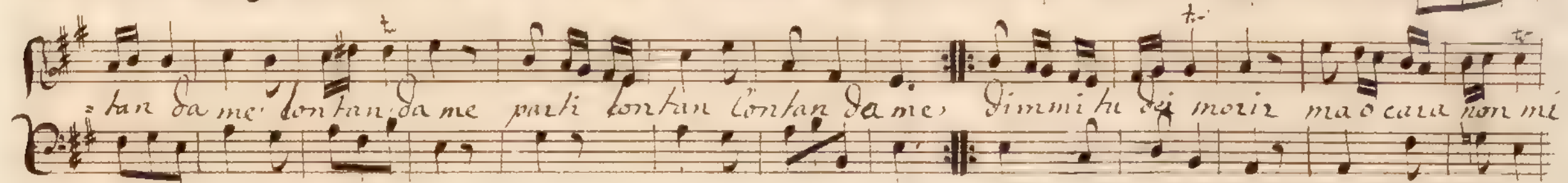
Non
Disprezzate chi fama chi vita sua ti chiama per voi pupille belle ah ah ch'io mo-
Ah! Ah! Ah! ch'io moro
Costante sol ben
mio fe' voglio e te desio sospiro il tuo bel se no e i Labri a do = 20 Costante sol ben
mio fe' voglio e te desi = o sospiro il tuo bel se no e i Labri a do = 20 La sapo
Non all'egno

la il Dio d'amore intorno alla mia bella e dice o' quanto è cara o'
 quanto è va- ga e' cara e' vaga e' dice o' quanto è cara o' quanto è vaga e'
 Dice o' quanto è cara e' quanto è vaga è poi tutto stu-
 pore, fissando i lumi in quella soggiunge oh come alletta oh come impiaga- ga oh come alletta oh
 come impiaga soggiunge oh come alletta oh come impiaga

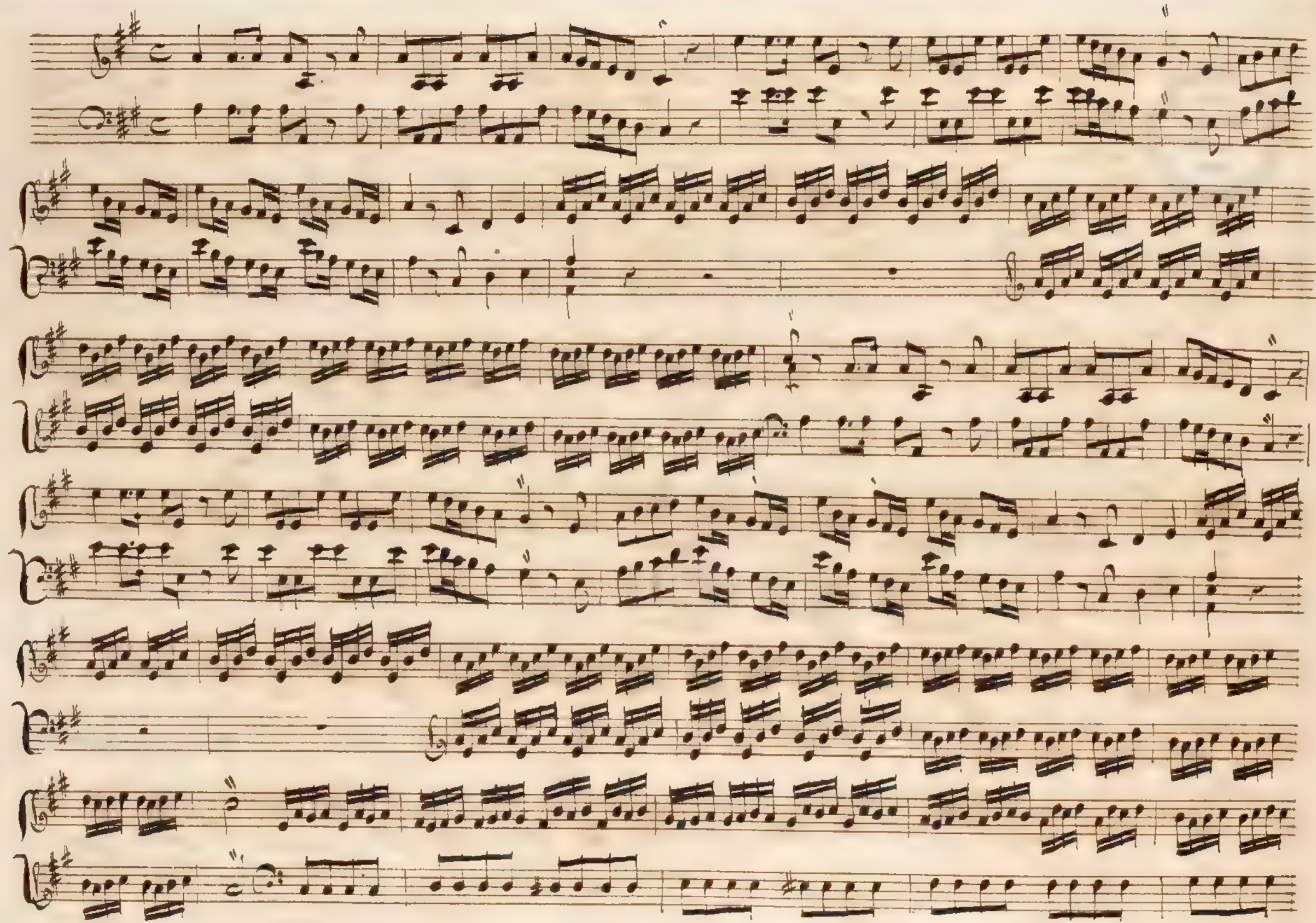
ben
piano
Da @
sen
al sc

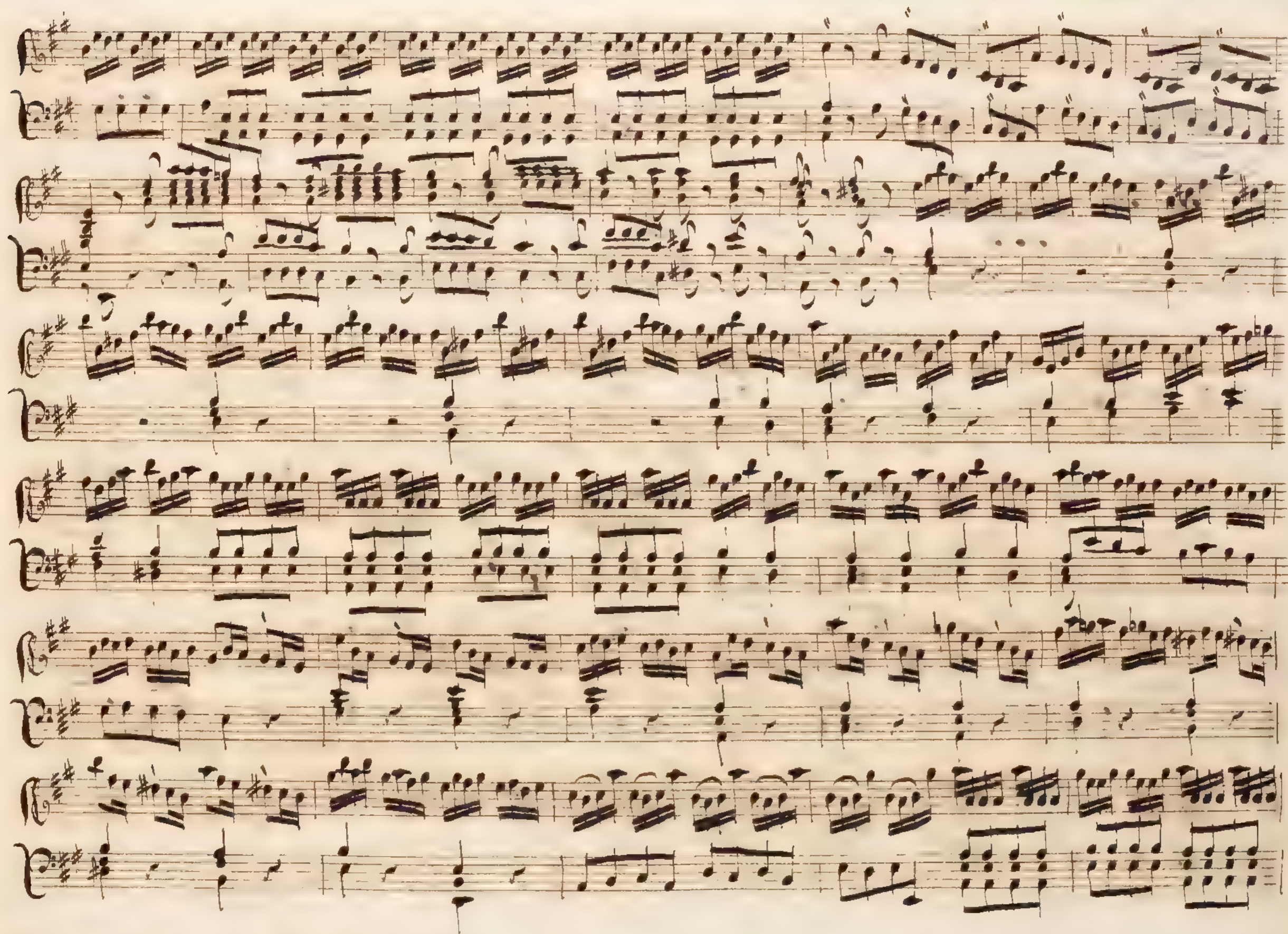
Ticiliapa

This is a handwritten musical score for a piece titled "Ticiliapa". The score is written on ten systems of two staves each. The upper staff of each system is in treble clef, and the lower staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, beams, and bar lines. The handwriting is in dark ink on aged, slightly yellowed paper. The piece concludes with a double bar line and repeat dots at the end of the tenth system.

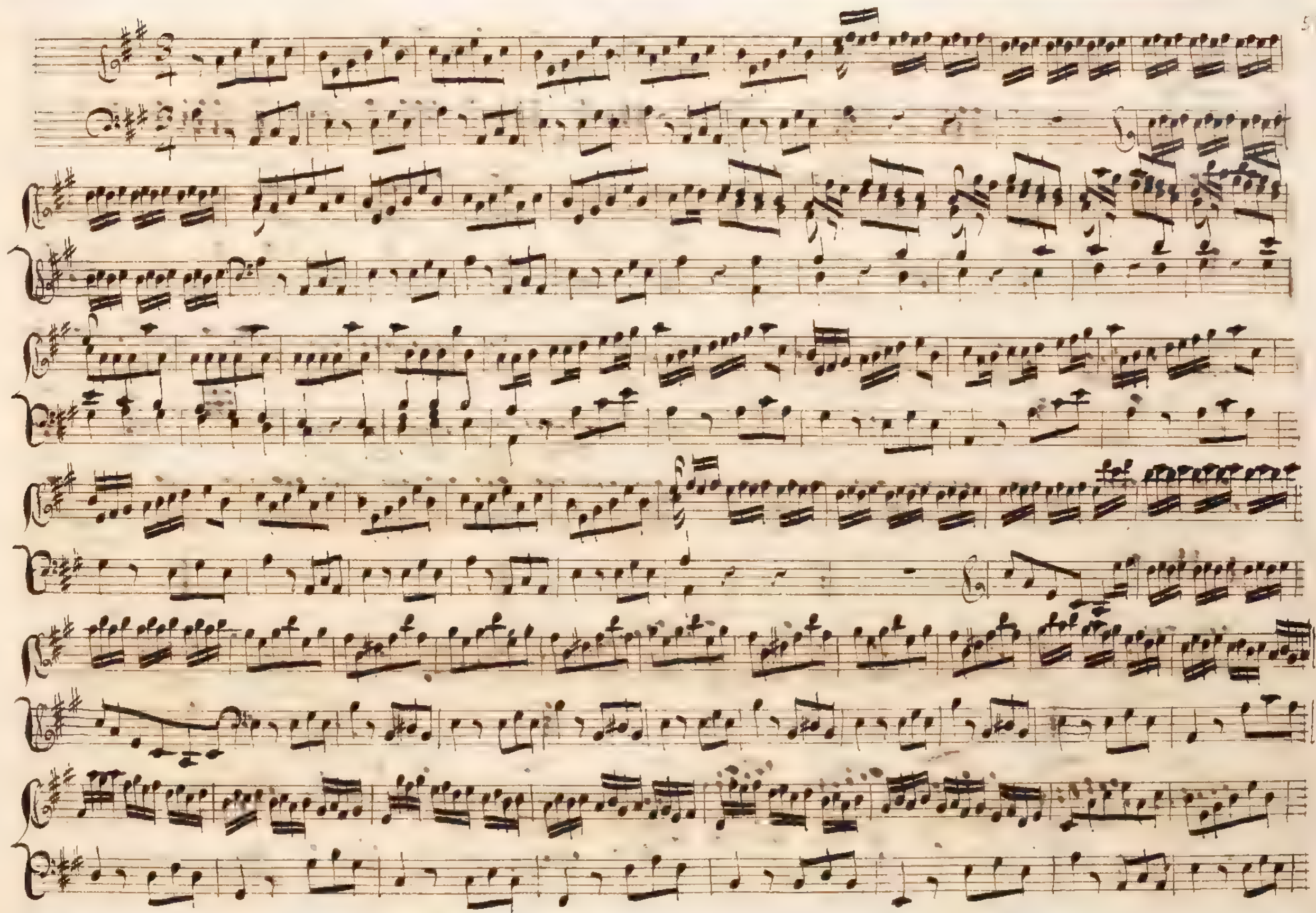


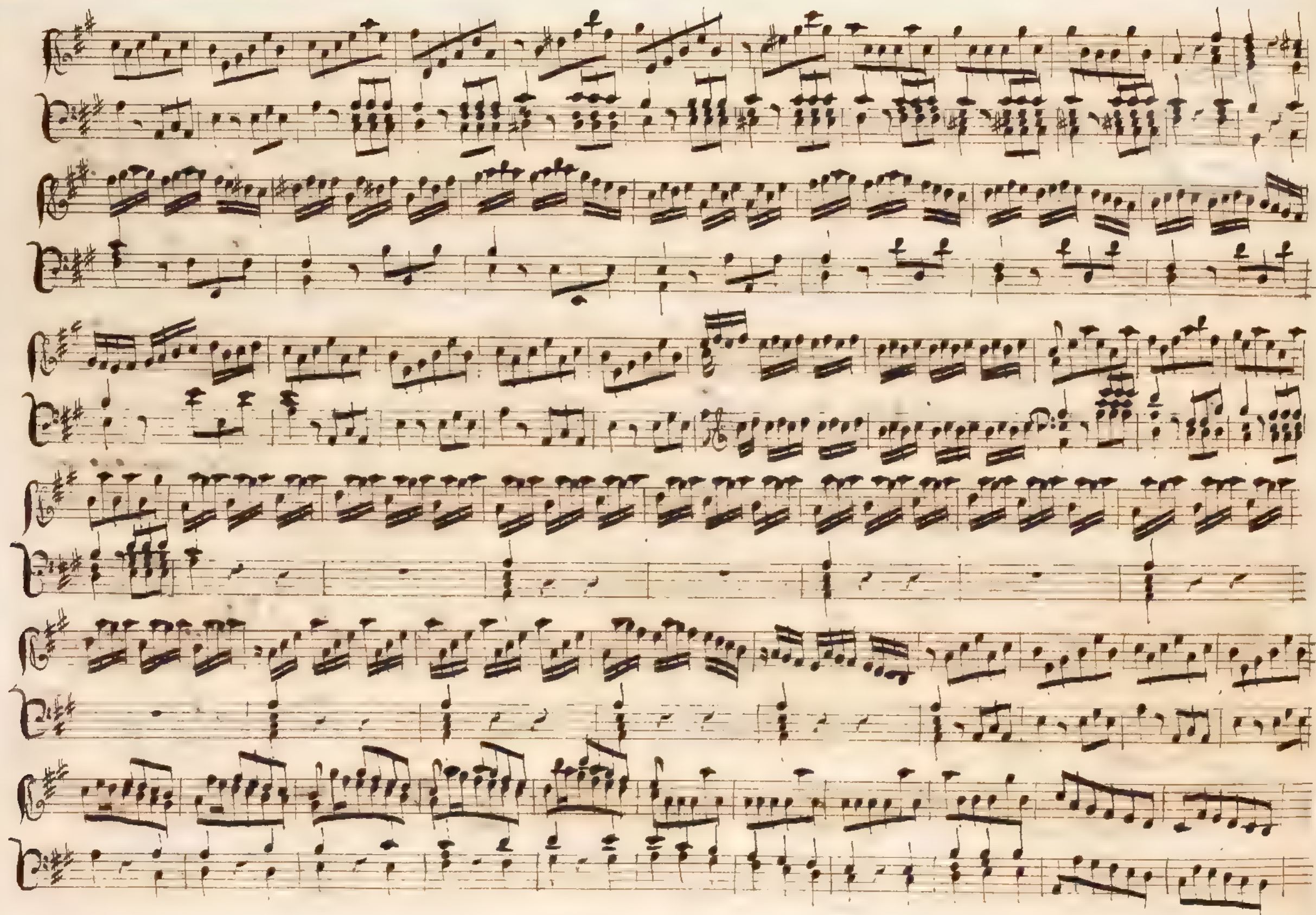
Da capo











Il mio cor ch'è già per te tutt'amor è tutto fe cor più gloria
tornerà ma non già più amorosa e più fedel il mio cor ch'è
già per te tutt'amor è tutto fe cor più gloria tornerà ma non
già più amorosa e più fedel tornerà cor più gloria ma non già

più amoroso e più fedel = = = = tornerà // cor più

gloria ma non già più amoroso e più fedel.

Per mercede per onor dell'affetto e del va-

lor Spera sol' che tua beltà gli sarà men ritrosa e men crudel gli sa,

men ritrosa e men crudel

Da Capo

Andante

Al mio na ti = vo pra to di = co ^{l'ho} ~~to~~ abbran do,,

nato per voglia del mio Re di r^o ~~to~~ abban = do = na = to

^{l'ho} di r^o ~~to~~ abbran = do nato per voglia del mio Re per voglia del mio Re

È per voler di quello puoi dire al praticello oggi oggi ritorno a te

e per voler di quello puoi dire al praticello oggi ritorno ritor

no a te ritorno a te ritorno ritorno a te

The image shows a page from a handwritten musical manuscript. It contains ten systems of music, each consisting of two staves. The notation is in a historical style, likely 18th or 19th century. The lyrics are written in Italian and are placed between the staves. The paper is aged and slightly discolored. The handwriting is in dark ink. The music appears to be a vocal or instrumental piece with a repetitive melody. The lyrics are: "È per voler di quello puoi dire al praticello oggi oggi ritorno a te", "e per voler di quello puoi dire al praticello oggi ritorno ritor", and "no a te ritorno a te ritorno ritorno a te".

Conspirito

Affet = lo gioia e riso il

volte finge - rà mail core piangerà che in mille di doler pie - tà pie - tà dis

cio = glie pietà, discio = glie

Affetto gioia e riso il volto fingerà il volto fingerà

mail core piangerà che in stille di dolor pie-tà pie-tà dis-cio glie

pie-tà dis-cio glie pie-tà dis-cio

glie

Adagio

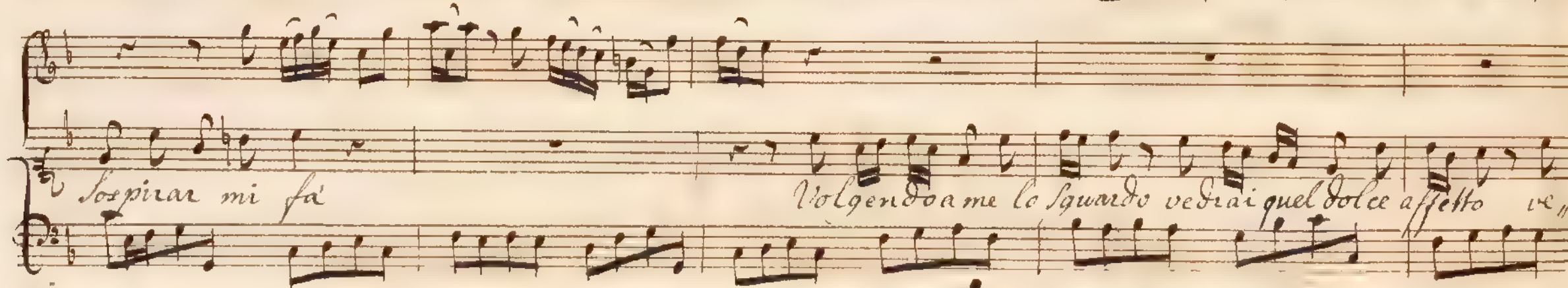
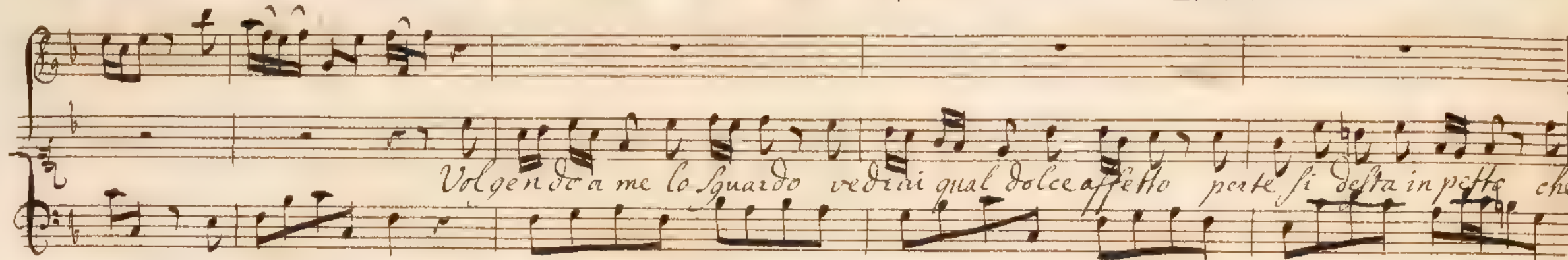
quanto si quanto menzogna è la virtù se = vera nasconde un fier martir ma non lo

loglie l'h quanto menzogna è la virtù se vera nasconde un fier martir ma non

lo loglie nasconde un fier martir un fier mar = tir ma non lo to =

glie ma non lo loglie

Da Capo



che sospirar mi fa = = = che sos = pi rar che

sos = pi rar = = che sospirar mi fa.

La tua sembianza vaga i miei desi = ii appaga per

te il mio fido a-mo - re l'ultima ancor sa = rà per te il mio fido a-mo = = = =

re l'ultimo ancor la' per te il mio fido a me l'ul'

sim' ancor sarà' Da Capo

con Spirito Quanto mi piace

ch'amor l'inganna e il cor l'assanna senza mercè senza mercè senza mercè

che amor t'inganna quanto mi spiace. che il cor t'affanna quanto mi spiace. quanto mi

spiace che t'inganna che t'affanna t'inganna senza mercè senza mercè.

perdi la pace non hai speranza vana costanza misera se non hai spe.

anza vana costan za misera

fe misera fe Da Capo

Andante

Non deggio no' sperare *nè posso non a-mare.* *e pur contento*
il cor l'ado = = za' amar non deggio sperar non posso e pur con,,
lento il cor l'ado = za contento contento il cor l'ado = za l'ado =

Handwritten musical score for a song in Italian. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is 2/4. The music features a vocal line and a piano accompaniment. The lyrics are written in Italian and are interspersed with the musical notation.

Lontan da lei sos,

= piro *e quando poi la miro* *mi dà tormento* *e m'inna mora*

e m'inna mo = 2a *mi dà tormento* *mi dà tormento* *e m'inna mora*

Handwritten musical score for a vocal piece, measures 1-8. The music is written on four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics "e m'innamo = ra" are written below the vocal line. The piece ends with a double bar line. The tempo/mood is indicated as "Allegro assai".

e m'innamo = ra e m'innamo = ra

Allegro assai

Ta Capo

Handwritten musical score for a piano piece, measures 9-16. The music is written on four staves. The first two staves are for the right hand, and the last two are for the left hand. The key signature is one sharp (F#), and the time signature is common time (C). The tempo/mood is indicated as "Allegro assai". The piece ends with a double bar line. The tempo/mood is indicated as "Si già Lento Car.".

Si già Lento Car.

dor che m'accen - de sol contento portarmi nel sen per tar = = = =

mi sol contento portarmi nel sen

Se già sento l'ardor che m'accen - de sol contento por tarmi nel sen sol contento portarmi nel

sen per tar = = = = mi sol con'

ten-to per far mi nel Sen portar mi nel Sen
 coppo un verno di freddi ri
 go - ri di freddi rigo - ri vien per me la stagio ne de' fiori lieto e' il saolo ed il
 cielo e' se-ren il cielo e' seren

lieto e il suolo ed il cielo è seren

Si già Al Capo al Segno

Per la gloria senza speme

Da do - rarei veggio amarvi tuoi care Amando pene - ro ma sempre vamo - ro

di diletto vano affetto e sospira - re mai vostri dolci - rai che vaghegiar può mai

Handwritten musical score for a vocal piece, page 79. The score consists of a vocal line and a piano accompaniment. The vocal line has the following lyrics: "Si nel mio pena = re penerò vamerò care care. non va ma = re penerò vamerò care care". The piano accompaniment features a series of chords and melodic lines.

Handwritten musical score for a piano piece, page 80. The score is in 3/8 time and marked "Lento". It features a piano accompaniment with a series of chords and melodic lines. The lyrics are: "Gropo e' il dolore del mesto core si duro".

Stato l'oppri-me-ra *troppo del mesto core* *troppo è il dolore*

Si duro Stato l'oppri-me-ra l'oppri-me-ra, troppo è il dolore, troppo è il dolore, l'oppri-me-

-ra, troppo è il dolore l'oppri-me-ra

Mi resta sola una speranza che lontananza che lontananza lo sanerà

ra una speranza mi resta sola sola che lontananza lo sanerà che lontananza sola sola lo

Sanerà lo Sanerà

Tropo è il do

Da capo al segno



Andante e con Spirito

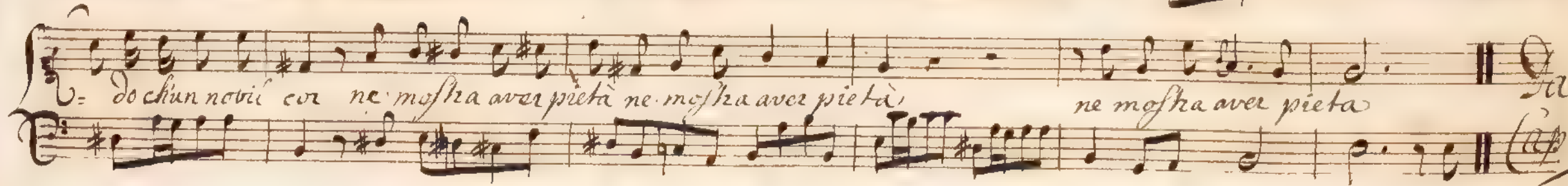
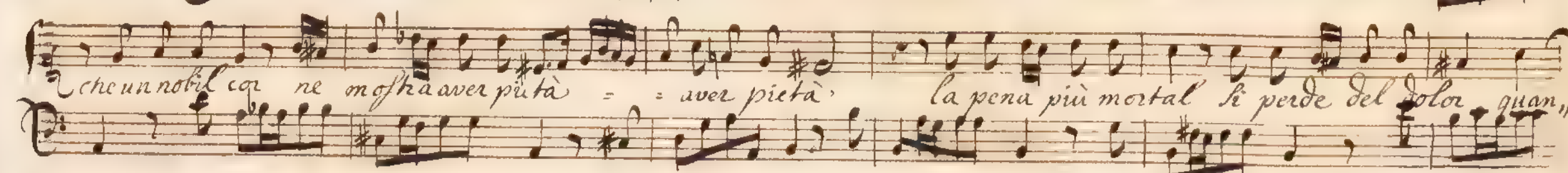
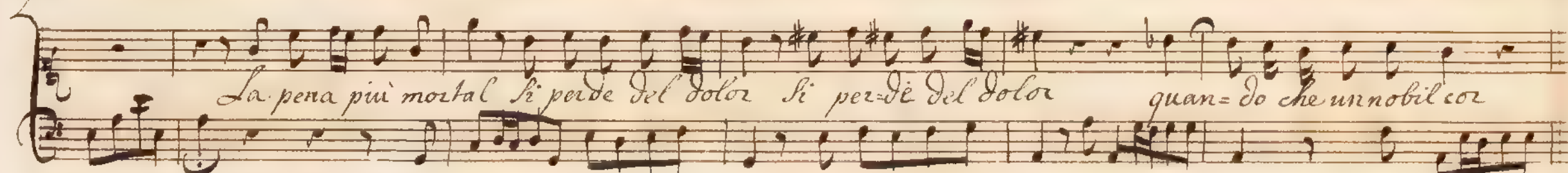
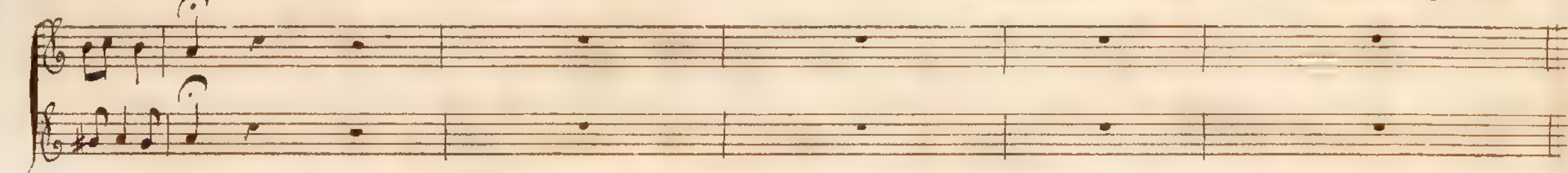
Quel guardo di pietà, lusinga il mio soffrir, e' l' mio crudel martir dolce per me li fa'

Dol = ce Dol = ce per me li fa' per me li fa' quel

guardo di pietà lusinga il mio soffrir, e' l' mio crudel martir. dolce per me li fa' dol = ce

Dol = ce per me li fa' per me li fa' Dol = ce, Dol = ce,

per me li fa' e' l' mio crudel martir dolce per me li fa' dolce per



Capo

Lento

Son qual face che s'accende e risplende non per se ma si

va così sceman do

Son qual face che s'accende e risplende non per

fe' ma li va co si leemando e per = fe' non isplende ma li va co si lee

= man = co e per fe' non isplen = de ma li va co

fe' leeman = do

Ama il core il suo partir perchè almen nel suo finir pien di luce va mancan =

do va mancan = do pien di luce va mancan =

The musical score is written on ten staves. The first two staves are for a vocal line, and the remaining eight staves are for a piano accompaniment. The lyrics are written in Italian and are placed between the vocal and piano staves. The notation includes various musical symbols such as notes, rests, and accidentals.

Da Capo

The bottom section of the page shows the beginning of a 'Da Capo' section. It consists of three staves, each starting with a treble clef and a key signature of one flat. The notation includes notes and rests, indicating the start of a new musical phrase.

Andante

Eterni Dei narrate in

in Ciel di più che fate che siete mai di più chi siete mai di più Eterni Dei narrate in Ciel di più che fate che

gate che fate che siete mai di più che siete mai di più.

Faccete l'uom mortale perchè a voi tutto è guale non forse per virtù non forse per vi,

shù facete l'uom mortale perchè a voi tutto è guale non forse per virtù non forse per vi,

shù

Da Capo al segno

Vivace,

Se ben fu il cor se=vero mai non v'abbandonai col qua=do o col pensiero del dì che vi mi,

rai che vi mirai bellezze del mio ben del mio ben nò nò dal

dì che vi mirai nò nò nò mai v'abbandonai nò bellezze bellezze del mio ben se ben se

Handwritten musical score for a vocal piece in G major, featuring a vocal line and piano accompaniment. The score includes lyrics in Italian and a page number 71.

vc = 20

no' no' dal di che vi mi rai no' no' no'

mai d'abbandonai no' bellezze bellezze del mio ben bellezze del mio ben.

Così rivolger suole. così

tante il ben do = ra = to al bel sentier del so = le quel fiore inamarato inamora = to del raggio suo le //

Seren *Capo*

quel fiore innamorato innamorato del raggio suo seren raggio suo seren

Duella *Steffani*

Ribellatevi Ribellatevi

o pen = fieri Pera pe = ra pera pe = ra

Ribella = levi o pen = fieri pera pe = ra pera

pera pe = ra il Dio d'amor Ribella

pe = ra pera pe = ra il Dio d'amor Ribellatevi

Laterri *Ribella* = *levi o' pen = sieri* *pera*
Ribella = *levi o' pen = sieri* *pera pe = = = ra*

pe = = ra *pera pe = ra* *pera pe = ra il Dio d'a*
pera pe = ra *pera pe = = = = ra il Dio d'a*

mor pera pe = = = ra il Dio d'amor *A forza di Regno sou,*
mor pera pe = ra il Dio d'amor

verta: si il Regno sou verta: si il Regno *il' forza di Regno sou*
forza di Regno sou: verta: si il Regno. Pucci *Da il Tiranno che sem*

vertasi il Regno souvertasi il Regno Lucci = da il Tiranno
pre d'affanno nutrice il mio cor = nu

Lucci = da il Tiranno che sem =
hisce il mio cor Lucci = da il Tiranno a' forza di degno souverta si il Regno sou

pre d'affanno nutrice il mio cor = nu
vertasi il Regno Lucci: i = da il Tiranno che sempre d'affanno nutrice il mio cor = ui

hisce il mio cor. *Ribet*
hisce il mio cor. *Da Capo al segno*

Stolto

Primo Solo

Se per-dei Se per-dei per in-fi-da bellez-za *Stolto* a-man-te

Se per dei Se per dei per in-fi-da bellez-za *Stolto* a-man-te la mia Liber-tà =

La mia Liber-tà Fren-e-sia

Così ria fren-a-sia così ria Così ria O' mai can =

gi-si in fuor O' mai can =

gi-si in fuor

Dischermi-mi Dischermi-mi hai finito cupido falso Numè

Dischermi-mi Dischermi-mi hai finito cupido falso Numè Bambino crudel

Bambino crudel del tuo foco

prendo a' gioco del tuo foco prendo a' gioco prendo a' gioco Il chime

rico splendor il chime

rico splendor

Ribbellatevi & Da capo

Handwritten musical score on a single page, numbered 27 in the top right corner. The page contains ten systems of musical staves, each consisting of five lines. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. The first system begins with a treble clef. The notation is dense and covers most of the page, with some faint, illegible markings visible in the upper right quadrant. The paper is aged and shows signs of wear, including discoloration and slight staining.

1

2

3

4

5

6

7

8

9

10

11

12

Handwritten text on the right margin, partially visible.

Adagio

Ingra - to ingrato figlio

Ingra - to ingrato figlio

e chi ti me

na nella mia pena a tormentar

mi In

grato ingrato figlio d' tormentar mi

Ingra - to ingrato figlio

e chi ti



mena nella mia pena a tormentar mi Ingrato ingrato figlio a



tormentar mi a tor = mentarmi
Adagio



le son le son crudele per te per te la sono li guida al bono e al mio periglio tu prendi

Handwritten musical score on page 101, featuring vocal and piano parts. The score is written in a single system with four staves. The first staff is a vocal line in treble clef, and the second staff is a piano accompaniment in bass clef. The third and fourth staves continue the piano accompaniment. The lyrics are written in Italian and are placed between the staves. The music is in a minor key, indicated by the key signature of one flat (B-flat). The tempo is marked "Allegro" in the first staff. The lyrics are: "Car mi pette, pette, crudele pette pette, la sono e al mio periglio tu prendi Car mi tu prendi Car mi Ingiato Ingiato al legno." The score ends with a double bar line and a repeat sign.

Allegro

Car mi pette, pette, crudele pette pette, la sono e al mio periglio tu prendi Car mi tu prendi Car mi Ingiato Ingiato al legno.

[illegible]

1. **Содержание:** В документе содержится информация о результатах проведения работ по выявлению и ликвидации нарушений в области охраны труда и техники безопасности на объекте.

2. **Цели и задачи:** Целью работы является выявление нарушений в области охраны труда и техники безопасности, а также их ликвидация. Задачами работы являются:

- выявление нарушений в области охраны труда и техники безопасности;
- оценка степени тяжести нарушений;
- разработка мероприятий по ликвидации нарушений;
- контроль за выполнением мероприятий.

3. **Методы исследования:** Для выявления нарушений были использованы следующие методы:

- визуальный осмотр;
- опрос работников;
- анализ документов.

4. **Результаты исследования:** В результате проведения работ были выявлены следующие нарушения:

- отсутствие инструкций по охране труда;
- отсутствие средств индивидуальной защиты;
- нарушение правил эксплуатации оборудования;
- отсутствие обучения работников.

5. **Мероприятия по ликвидации нарушений:** Для ликвидации выявленных нарушений были разработаны следующие мероприятия:

- разработка инструкций по охране труда;
- приобретение средств индивидуальной защиты;
- обучение работников;
- ремонт оборудования.

6. **Выводы:** В результате проведения работ по выявлению и ликвидации нарушений в области охраны труда и техники безопасности на объекте были выявлены нарушения, которые были ликвидированы.

1. The first part of the document is a header section containing the following information:

- Page Number: 1
- Date: 10/10/2010
- Time: 10:10:10
- Author: [Redacted]
- Subject: [Redacted]
- Course: [Redacted]
- Section: [Redacted]
- Professor: [Redacted]
- Student: [Redacted]
- Section Number: [Redacted]
- Section Title: [Redacted]
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- Section Location: [Redacted]
- Section Contact: [Redacted]
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- Section Telefax: [Redacted]
- Section Teletype: [Redacted]
- Section Facsimile: [Redacted]
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- Section Internet: [Redacted]
- Section Intranet: [Redacted]
- Section Extranet: [Redacted]
- Section Other: [Redacted]

2. The second part of the document is a table with the following columns:

Page	Page Number	Page Title	Page Content
1	1	Page 1	[Redacted]
2	2	Page 2	[Redacted]
3	3	Page 3	[Redacted]
4	4	Page 4	[Redacted]
5	5	Page 5	[Redacted]
6	6	Page 6	[Redacted]
7	7	Page 7	[Redacted]
8	8	Page 8	[Redacted]
9	9	Page 9	[Redacted]
10	10	Page 10	[Redacted]
11	11	Page 11	[Redacted]
12	12	Page 12	[Redacted]
13	13	Page 13	[Redacted]
14	14	Page 14	[Redacted]
15	15	Page 15	[Redacted]
16	16	Page 16	[Redacted]
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25	25	Page 25	[Redacted]
26	26	Page 26	[Redacted]
27	27	Page 27	[Redacted]
28	28	Page 28	[Redacted]
29	29	Page 29	[Redacted]
30	30	Page 30	[Redacted]
31	31	Page 31	[Redacted]
32	32	Page 32	[Redacted]
33	33	Page 33	[Redacted]
34	34	Page 34	[Redacted]
35	35	Page 35	[Redacted]
36	36	Page 36	[Redacted]
37	37	Page 37	[Redacted]
38	38	Page 38	[Redacted]
39	39	Page 39	[Redacted]
40	40	Page 40	[Redacted]
41	41	Page 41	[Redacted]
42	42	Page 42	[Redacted]
43	43	Page 43	[Redacted]
44	44	Page 44	[Redacted]
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46	46	Page 46	[Redacted]
47	47	Page 47	[Redacted]
48	48	Page 48	[Redacted]
49	49	Page 49	[Redacted]
50	50	Page 50	[Redacted]
51	51	Page 51	[Redacted]
52	52	Page 52	[Redacted]
53	53	Page 53	[Redacted]
54	54	Page 54	[Redacted]
55	55	Page 55	[Redacted]
56	56	Page 56	[Redacted]
57	57	Page 57	[Redacted]
58	58	Page 58	[Redacted]
59	59	Page 59	[Redacted]
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61	61	Page 61	[Redacted]
62	62	Page 62	[Redacted]
63	63	Page 63	[Redacted]
64	64	Page 64	[Redacted]
65	65	Page 65	[Redacted]
66	66	Page 66	[Redacted]
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68	68	Page 68	[Redacted]
69	69	Page 69	[Redacted]
70	70	Page 70	[Redacted]
71	71	Page 71	[Redacted]
72	72	Page 72	[Redacted]
73	73	Page 73	[Redacted]
74	74	Page 74	[Redacted]
75	75	Page 75	[Redacted]
76	76	Page 76	[Redacted]
77	77	Page 77	[Redacted]
78	78	Page 78	[Redacted]
79	79	Page 79	[Redacted]
80	80	Page 80	[Redacted]
81	81	Page 81	[Redacted]
82	82	Page 82	[Redacted]
83	83	Page 83	[Redacted]
84	84	Page 84	[Redacted]
85	85	Page 85	[Redacted]
86	86	Page 86	[Redacted]
87	87	Page	

1. The first part of the document is a list of names and addresses, which appears to be a directory or a list of contacts. The names are written in a cursive script, and the addresses are listed below them.

2. The second part of the document is a list of names and addresses, which appears to be a directory or a list of contacts. The names are written in a cursive script, and the addresses are listed below them.

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9. The ninth part of the document is a list of names and addresses, which appears to be a directory or a list of contacts. The names are written in a cursive script, and the addresses are listed below them.

10. The tenth part of the document is a list of names and addresses, which appears to be a directory or a list of contacts. The names are written in a cursive script, and the addresses are listed below them.

[illegible][illegible]

Handwritten musical score for a song, featuring ten systems of staves. The lyrics are written in cursive script below the staves. The music is in 3/4 time, with a key signature of one flat (B-flat). The lyrics are as follows:

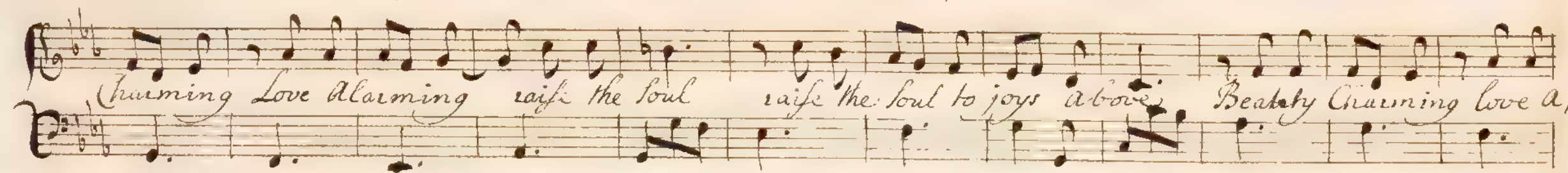
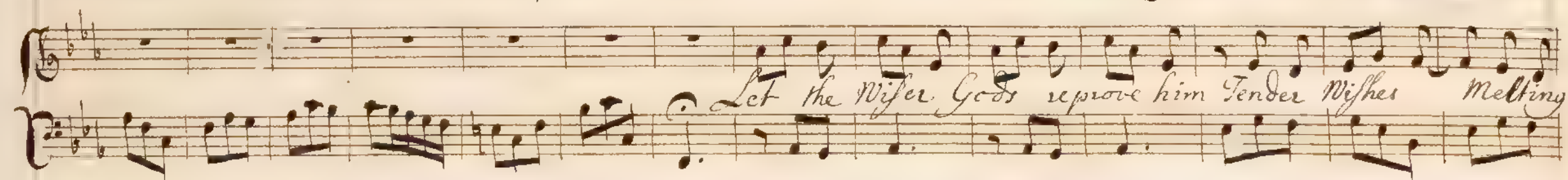
Beauty now alone shall move him Mars shall know no joy but Love

Lovely Beauty now shall move him Mars shall know no joy but love no no no no

Mars shall know no joy but Love Beauty now alone shall move him

Mars shall know no joy but Love Mars shall know no joy but love no no no

no Mars shall know no joy but love Beauty now alone shall move alone shall move him Mars



Allegro

Se fin ten = do

= o cor amante Libertà = più non m'avanza

tendo o cor amante Libertà più non m'avanza non

A handwritten musical score on aged paper, featuring piano accompaniment and vocal lines. The score is written in a single system with multiple staves. The piano part is in the left hand, and the vocal part is in the right hand. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Italian and include the words "m'avanza", "si finto s'cor d'man", "Le Liber - ta", and "più non m'avan - za Liberta". The score is written in a cursive, handwritten style.

m'avanza

si finto s'cor d'man

Le Liber - ta

più non m'avan - za Liberta

più non m'avan - za

Handwritten musical score on page 107, featuring vocal and piano parts with Italian lyrics. The score is written on four systems of staves. The first system shows the vocal line with the lyrics "le catene" and "Tu Sprezzasti le catene ne ma nascenti le mie pene hanno". The second system continues the vocal line with "fiera la sembianza" and "hanno fiera la sem". The third system shows the piano accompaniment with the lyrics "bian" and "za". The fourth system shows the piano accompaniment with the lyrics "La Capd".

le catene
Tu Sprezzasti le catene ne ma nascenti le mie pene hanno
fiera la sembianza hanno fiera la sem
bian za La Capd

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Vertical handwritten text along the right margin of the page.

Handwritten musical score on page 109. The score is written in G major (one sharp) and common time (C). It consists of several systems of staves. The first system has three staves. The second system has four staves, with the first two staves of the system containing the lyrics "fuggi un Traditore". The third system has four staves, with the first two staves containing the lyrics "Deh fuggi un tradito = = = re". The fourth system has four staves, with the first two staves containing the lyrics "Lascia uno ingrato sparo" and "Lascia uno ingrato sparo un che del tuo riposo è sì tiranno". The notation includes various note values, rests, and dynamic markings.

fuggi un Traditore

Deh fuggi un tradito = = = re

Lascia uno ingrato sparo Lascia uno ingrato sparo un che del tuo riposo è sì tiranno

Deh fuggi un traditore *Deh fuggi un tradi-*

re Lascia ingrato sposo Lascia l'ingrato sposo un che del tuo riposo

è sì tiran = no un che del tuo riposo = so e'

sì tiran = no fuggi Lascia fuggi un traditore Lascia l'ingrato sposo la-

sua l'ingrato sporo un che del tuo ripo = so è sì tiranno

volgi quel tuo bel core a chi sì fido l'ama e che giovar ti brama in tanto affanno a chi sì fido l'ama Vol=

gi il tuo bel core a chi sì fido l'ama e che giovar ti brama in tanto affanno Deh fuggi un tradi'

*Da Capo
col segno*

Handwritten musical score for the first system, featuring five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings.

Allegro

Handwritten musical score for the second system, featuring five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings.

Amore m'infiamma col lampo d'un

Handwritten musical score for the first system. It consists of five staves. The top four staves are for a vocal quartet (Soprano, Alto, Tenor 1, Tenor 2), each with a treble clef and a key signature of two sharps (F# and C#). The bottom staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The lyrics are written below the piano staff: *guardo che fa = = = ce che dar = = do dell'al = =*. The music features a mix of whole, half, and quarter notes, with some complex rhythmic patterns in the piano part.

Handwritten musical score for the second system, continuing the vocal and piano parts. It also consists of five staves with the same instrumentation and key signature as the first system. The lyrics continue: *ma dell'anima si fa' = = = =*. The piano accompaniment features a prominent, fast-moving melodic line in the right hand, while the vocal parts continue their melodic development.

col lampo d'un guardo che face che dardo, dell'alma si fa' col lampo d'un

guardo che face che dardo dell'alma si fa' col lampo d'un guardo che face che dardo dell'alma si

si dolce è la
E dolce ila

fiamma
spadma
ch'el petto mi sento
ch'il core contento
ch'il core con

fento godendo ne va' ch'il core conten = = to godendo ne va' godendo ne va'

Capo

Lento

Dolce sogno deh le porta *del* l'immagine *deh* vero, la con-

forte *ville* pur che son fedel *che* son fedel

Dolce sogno deh la porta sol l'immagine del vero la con:

forte dolce dolce sogno Sille pur che son fedel

Handwritten musical score for the first system, measures 1-8. The system consists of five staves. The first four staves are grouped by a brace on the left. The first staff is a treble clef, the second is a treble clef, the third is a treble clef, and the fourth is a bass clef. The fifth staff is a bass clef. The music is in G major (one sharp) and 4/4 time. The lyrics "che son fedel" are written under the fourth staff, repeated twice.

che son fedel = che son fedel

Handwritten musical score for the second system, measures 9-16. The system consists of five staves. The first four staves are grouped by a brace on the left. The first staff is a treble clef, the second is a treble clef, the third is a treble clef, and the fourth is a bass clef. The fifth staff is a bass clef. The music is in G major (one sharp) and 4/4 time. The lyrics "a begl'occhi della mente fa veder che se quel core se quel" are written under the fifth staff.

a begl'occhi della mente fa veder che se quel core se quel

Handwritten musical score for the first system. It consists of five staves. The top four staves are grouped by a brace on the left, indicating a piano accompaniment. The fifth staff is for the vocal line. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff.

core è inno cente, il cor mio non è crudel no le quel core

Handwritten musical score for the second system. It consists of five staves. The top four staves are grouped by a brace on the left, indicating a piano accompaniment. The fifth staff is for the vocal line. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff.

è inno cente, il cor mio non è crudel

no non e' crudel il cor mi o' non e' crudel non e' crudel, *Da Capo*

Andante

e sol la mia morte può farvi tranquille a- ma te pupille io vado a

morir io vado a morir io vado a morir e sol la mia morte può farvi tranquille a =

ma te pupille io vado a morir io vado a morir a ma

Handwritten musical score on page 123, featuring six systems of staves. The notation includes vocal lines and piano accompaniment. The lyrics are in Italian.

System 1: *Se pupille se sol la mia morte può farvi tranquille amate pupille io vado a morir io*

System 2: *vado a morir.*

System 3: *Per pace del core daremo co = si voi fine al rigore io*

fine al martire io fine al martir voi fine al rigore io fine al martir io fine al martir

In Capo

2^d. Parte

The musical score is written on ten staves, organized into five systems. Each system consists of a treble staff (upper) and a bass staff (lower). The notation is in a historical style, likely 18th-century, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are written in German and are placed between the staves, often aligned with specific musical phrases. The handwriting is elegant and cursive. The paper shows signs of age, with some staining and wear at the edges.

Love out more it my flame discover least I displease her when I assure her how much I
love her how much I love her how much I love her when I assure her how
much I love her how much I love her when I assure her how much I love her
Thus I am content beyond all desires nor dare I tell her
nor dare I tell her what I'm enduring thus must I suffer nor can I tell her what I'm enduring

Iure. Thus must I suffer or can tell her what what I Endure. *Da Capo*

Piano sempre

Now Cupid or never or kind and discover discover what turns must do what

turns must do now Cupid or never or kind and dis

& cover what Jove must do
 what Jove is appearing and kind fortune

covering our thoughts we cut slow our thoughts are but slow now Cupid or never be

Handwritten musical score for a vocal and piano piece, measures 1-10. The score is written on five staves. The first four staves are for the vocal part, and the fifth staff is for the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal staves.

kind and discover what turn it must do from cup or never be kind and discover what

Handwritten musical score for a vocal and piano piece, measures 11-15. The score is written on five staves. The first four staves are for the vocal part, and the fifth staff is for the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal staves.

turn it must

Save me, with joy pos-

sess me with joy possess me ye hopes that me did bless me through all the maze of

Throun all the maze of fate save me from straying save me from

straying save me with joy possess me with joy possess me ye hopes that

once did bless me through all this maze of fate save me from straying save

me save me from straying

sweeter it is to suffer it is to suffer the pleasing pains of love than

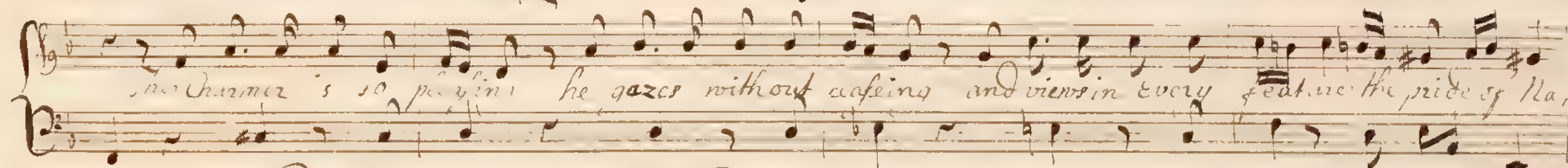
through false joy to see so soon decay ino sweeter it is to suffer better it is to suffer

The pleasing pains of love than through false joy to see

soon so soon decay in

A round

See Cupid's flame has set him on fire, with such great kindling for



Canst thou fly me unkindly deny me the passion so tender sure never was known thus

gratefull you fly me unkindly deny me the passion so tender sure never was known =

sure never was known You fly your pursuer you court your undo

set and tamely surrender to one you should shun = and

tamely surrender and tamely sur-render set to one you should shun to one you should shun

thus

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various note values, rests, and some slurs. The subsequent four staves continue the musical composition with similar notation and rests.

Handwritten musical score on five staves, continuing from the previous system. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped with beams. The staves are connected by a brace on the left side. The bottom of the page shows empty staves.

The manuscript shows a system of music with a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written on two staves (treble and bass clefs). The lyrics are written below the vocal line.

The jealous *jealous* *fly far away no more molest fly from my fair*

The second system of the manuscript continues the musical piece. It features a vocal line and piano accompaniment. The lyrics are written below the vocal line.

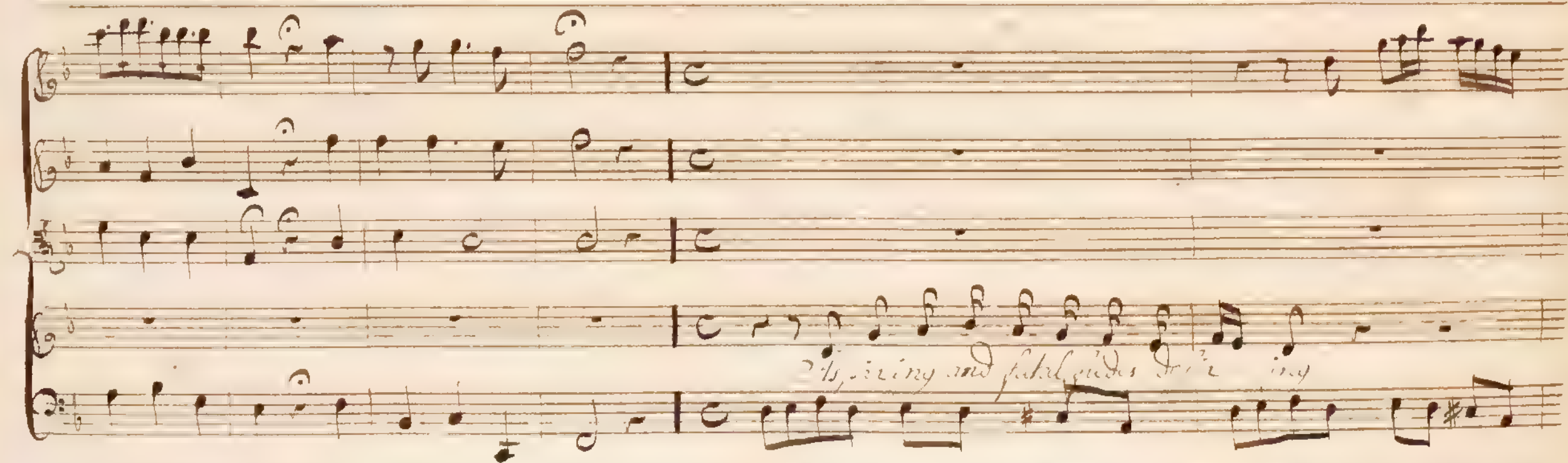
virgin's heart given to love and joy *The jealous* *jealous* *jealous* *jealous*

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The vocal line begins with a melodic phrase, followed by a rest, and then continues with a series of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines. The lyrics are written below the vocal line.

fly far away no more molest fly from my fair Lavinia's reach return to love and joy fly from my fair Lavinia's reach

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The vocal line features more complex rhythmic patterns, including triplets and sixteenth notes. The piano accompaniment continues with chords and moving lines. The lyrics are written below the vocal line.

return to love and joy, to love & joy = = = = = return to love and joy



A tender lovers passion A Virgins Inclination thou labourst to see

Shew a Virgins Inclination thou labourst to see thou thou a = = truest to see thou

2

Try ye Virgins ^{readers} fly ye

Virgins Unfaithfull Lover false his Lures and fatal his Wiles Man by Nature

Tyrant a Lover vainly triumphs when he bequies Man by Nature

Tyrant a Lover vainly triumphs when he bequies Gaily

triumphs when he bequies

The most wise is that despises their feign'd praises deluding with smiles the most

men is that despises their friend praises descending with smiles their friend praises

studious with smiles

Da Capo

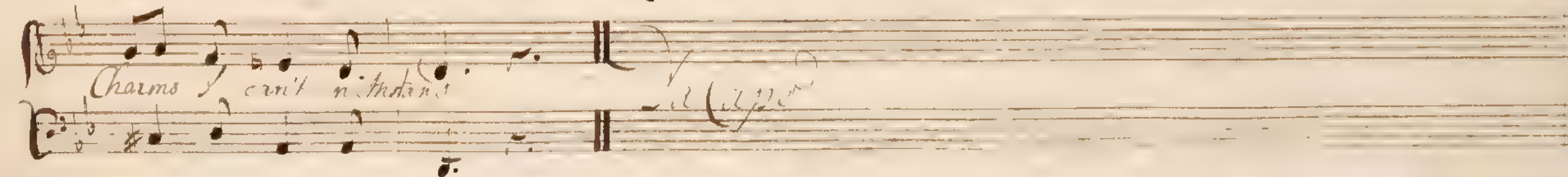
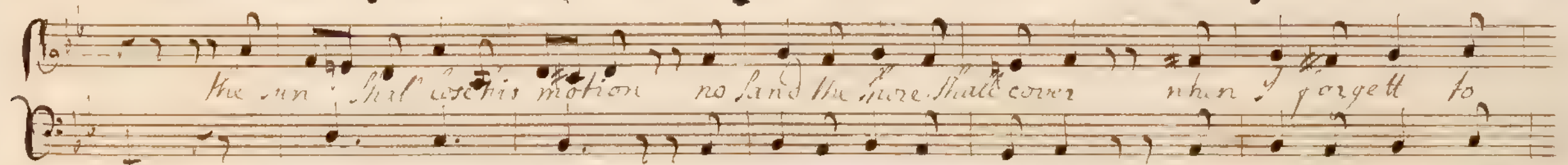
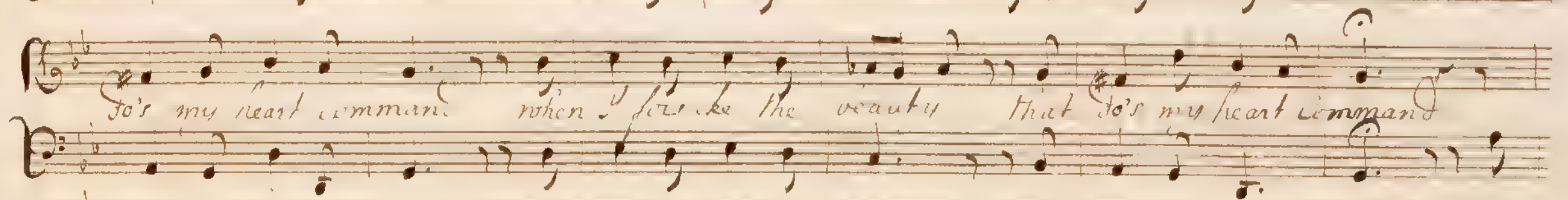
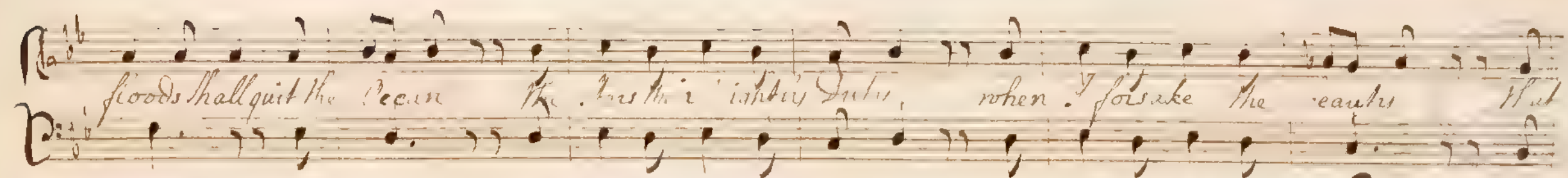
Love - ly Fair - ly

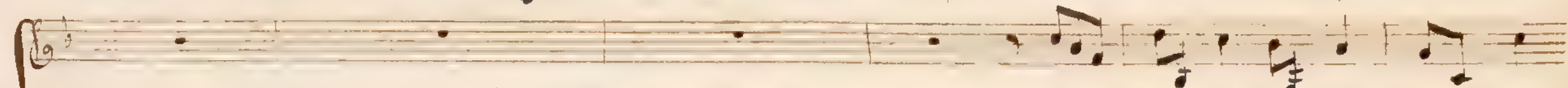
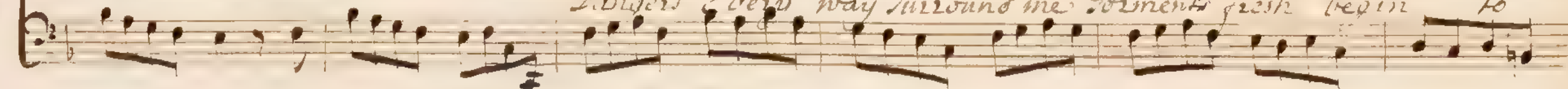
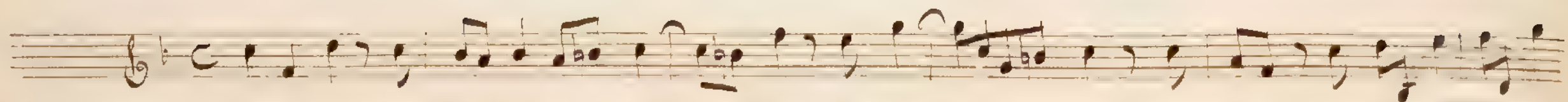
give me one thy crown give O

one thy crown give O

Since I'm sworn a love to beauty since I'm constant to my
 Duty with a friendly smile regard me smile & crown a faithful lover with a
 friendly smile regard me smile & crown a faithful lover a faithful lover

The flowers that quit the tree the stars their nightly duty when I forsake the
 That do for my heart remain when I forsake the country the





wound one fate my wishes fly

ing

Danger Every way surround me

Danger Every way surround me Torments fresh begin to

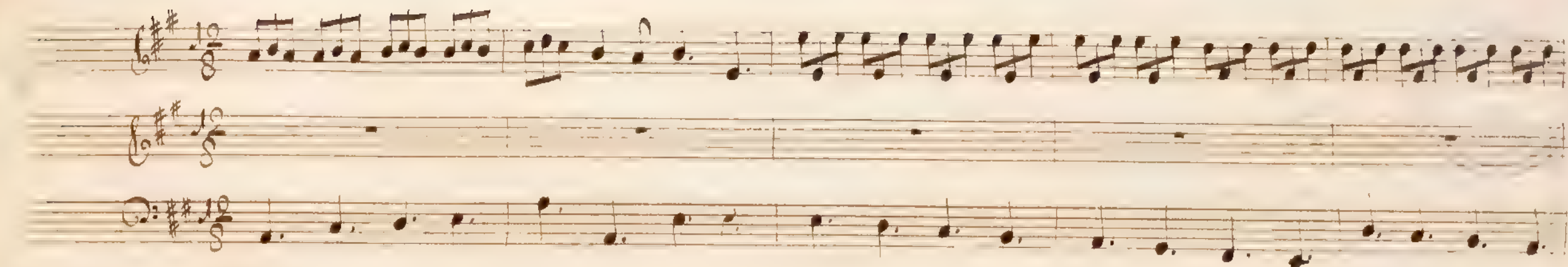
torments fresh begin to wound me torments fresh begin to wound me fate my
 wishes fly in torments fresh
 begin to wound me fate my wishes fly in
 in joy that smile

A handwritten musical score on three systems of staves. The notation is in a historical style, featuring treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in a cursive hand below the staves. The first system contains the lyrics "A while around me" and "like flowers blasted soon is was". The second system contains "and thus I dy ing" and "soon is was - led soon is was". The third system contains "led and thus I dy ing" and "Gloria La Capa al. cap. 2". The score concludes with a double bar line and a repeat sign.

A while around me like flowers blasted soon is was

and thus I dy ing soon is was - led soon is was

led and thus I dy ing Gloria La Capa al. cap. 2



no no love will not think of war

love will not think of war love will not think of war will never think of war no

no love will not think of war will never think of war

Death only can secure me

Abandon'd and despairing *Hope thives in saint Lure me* *to*

Dye is better far *to dye is better far* *Death only can cure me* *hope thives in vain* *Patience me to*

Dye is better far *to dye is better far* *to dye is better far* *Allegro*

Ho! since the Lightning

for some joy it brings our Eyes In Dark - - - - - not in

In Dark Praying Ho! since the Lightning gives some joy it brings our Eyes In Dark

- not in Darkness Praying In Dark - - - - - not in Darkness Praying

The Rays our feet direct - ing from Precipice pro "

lecting a Glimpse of life procure us from both a still secure - us De "

True - Don't chasing from death a while - secure us I - true

Don't chasing *Da apt*

Case cruel to deceive me give your sentiment over Unless my vows despise sing you

Will you con - ceal Ah! Ah! Ah! you

Handwritten musical score on a single page, featuring six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is written in a historical style, likely 18th or 19th century, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written in cursive below the vocal line.

System 1: *kill your lover*

System 2: *you are my souls Ambition I have no joy above ye Unjust is your sus pi = cion I*

System 3: *Constant love ye you are my soul Ambition I have no joy a - bove ye "m"*

System 4: *Just is your suspi = cion I constant love ye Cease cruel to de "*

System 5: *see me and give your falsehood over least*

System 6: *cease cruel Sur an nizing give your repentance over*

when I find you are my dear friend

Unless my words surprise you kill your love

Ah you kill your lover

Ah

Ah you kill your lover

Ah you kill your lover

I was born of Royal race but yet must
wander yet must wan = Der in Disgrace yet must wander yet must wan = Der in Dis
grace, I was born of Royal race but yet must wander yet must wan = Der in Dis
grace all the Pomp my fortune yeilds an humble vallies flocks and
fields are humble vallies flocks and fields all the Pomp my fortune yeilds an humble
vallies flocks and fields are humble vallies flocks and fields *Da Capo*

Adagio

Since you from Death have saved me I'll live for you alone

I'll live for you alone I'll live for you alone Since you from death have save me I'll

live for you alone the life you freely gave me no

longer is my own no no no no no longer is my own no no no

no no longer is my own Since you from death have saved me I'll live for you alone

I'll live for you alone I'll live for you alone Since you from death have saved me I'll

live for you alone Since you from death have lov'd me, I'll live for you alone *Adagio*

Allegro

for - tune & - ver

known to vary, now grown weary changes to a smile her frown fortune

Handwritten musical score on page 157. The score is written on ten staves, with the first two staves of each system containing a piano accompaniment and the third staff containing the vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written in a cursive hand below the vocal line.

Lyrics:

Ever known = to vary fortune E = ver known = to va = ry now grown weary
changes to a smile her gown now grown va = ry changes to a smile her gown
joys unknown are near at
ending Never Ending happy hours move gaily on happy hours move

Alto

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and piano accompaniment (grand staff). The key signature is one sharp (F#), indicating G major. The tempo is marked *Alto*. The lyrics "Gaily on" and "happy hours" are written under the vocal line.

Gaily on happy hours

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics "happy hours more gaily on" are written under the vocal line. The system ends with a double bar line.

happy hours more gaily on

Adagio

Handwritten musical score for the third system. It begins with a tempo change to *Adagio* and a time signature change to 2/4. The key signature changes to two flats (Bb and Eb), indicating D minor. The system features a piano solo with multiple staves. The lyrics "Gaily on" are written at the end of the system.

Gaily on

This page contains a handwritten musical score for a piece in 3/4 time, marked with a key signature of one flat (B-flat). The score is written on ten staves, organized into five systems of two staves each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *tr* (trills). The first system begins with a treble clef and a key signature of one flat. The second system continues the melody in the treble clef. The third system features a bass clef for the lower voice. The fourth system returns to a treble clef. The fifth system concludes with a treble clef and a key signature change to two flats (B-flat and E-flat). The text *Tr = rancous Jealousie* is written in the lower right corner of the page.

fly far away no more molest fly from my fair La

vinia's breast resign to love and joy to love and

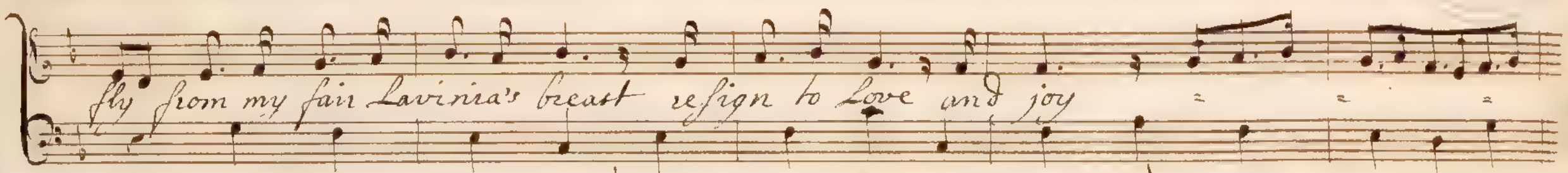
joy Ty = rancous

Handwritten musical score on six systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written in a cursive hand below the staves.

jealousie O Ty - rannous jealousie fly far away no more molest

fly from my fair Lavinia's breast resign to love and

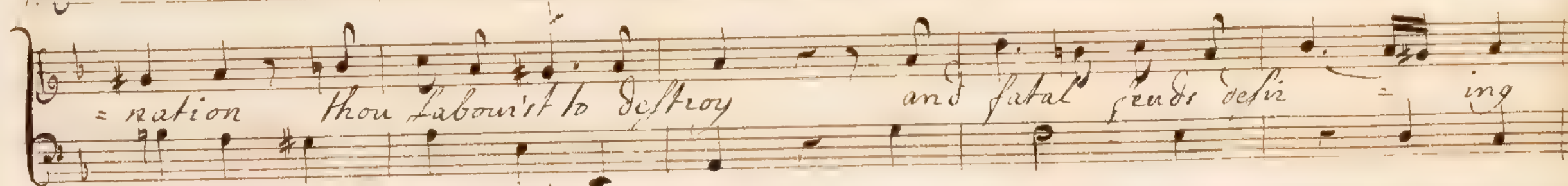
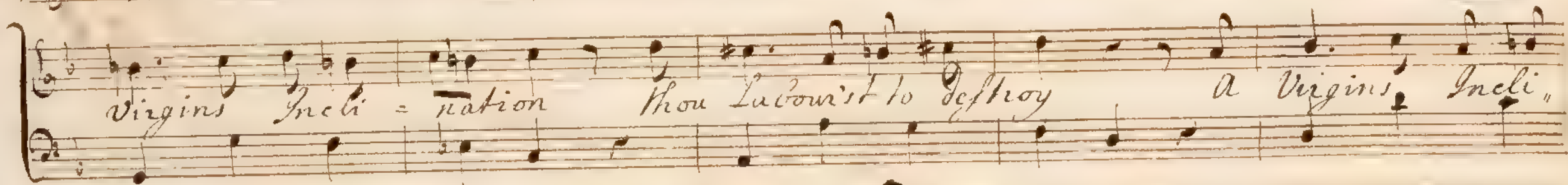
joy fly far away no more molest



Handwritten musical score on page 163, featuring six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical notes and rests. The lyrics are written in cursive below the bottom staff.

Aspir

Aspiring and fatal feuds, desiring a tender lover passion.



nation Thou Labourist to Destroy

A Virgins Inclination Thou Labourist to Destroy

Da Capo



One Day Cupid nantomly let a pointed arrow fly made me languish pine and

One Day Cupid nantomly let a pointed arrow fly made me languish pine and

die made me languish pine and die

die made me Languish pine and die

Adagio

Handwritten musical notation on three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2. The middle staff is empty. The bottom staff is in bass clef with the same key signature and time signature.

Handwritten musical notation on three staves. The top staff continues the melody. The middle staff is empty. The bottom staff continues the bass line. The lyrics "Charming fan for" are written above the bottom staff.

Handwritten musical notation on three staves. The top staff continues the melody. The middle staff is empty. The bottom staff continues the bass line. The lyrics "the I Languish fair for thee I Languish but bless the hand for thee I Languish but bless the" are written below the bottom staff.

Handwritten musical notation on three staves. The top staff continues the melody. The middle staff is empty. The bottom staff continues the bass line. The lyrics "hand but bless the hand that gave the blow but bless the hand that gave the" are written below the bottom staff.

blow charming fair fair for thee I Languish but bless the hand for thee I

Languish but bless the hand but bless the hand that gave the blow but bless the

hand that gave the blow

with Equal Anguish

Each Swain dispairs with Equal Anguish Each Swain dis,

spurs at her appear = ing Streams cease to flow at her appearing at her Appearing

Streams Cease to flow at her appearing at her appearing Streams

Cease to flow La Capa

Barbarous and Ungratfull Barbarous and Ungratfull you vns where never
true no no no ne = ver no no no ne ver
Barbarous and Ungratfull Barbarous and Ungratfull your vns where never true
Barbarous and Ungratfull your vns where never true you
vainly hy to stay me you lo'd me to be - hay me you lo'd me to be = hay me and
so false Maie Adieu you vainly hy to stay me you lo'd me to be = hay =

me. and so *fulse maid adieu* *Allegro*

Udagio

Handwritten musical score on aged paper, featuring ten staves. The notation includes treble and bass clefs, a key signature of one flat, and a 2/2 time signature. The music features various note values, rests, and dynamic markings. The lyrics are written across the middle staves:

Welcome . sorrow Death attending welcome Death my sorrows Ending my sorrows Ending

At the bottom of the page, the lyrics "welcome Death" and "welcome Death my sorrows" are repeated.

Handwritten musical score on aged paper, featuring ten systems of staves. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols like notes, rests, and accidentals. The lyrics are written in cursive below the staves.

End ing welcome Death my sorrows End

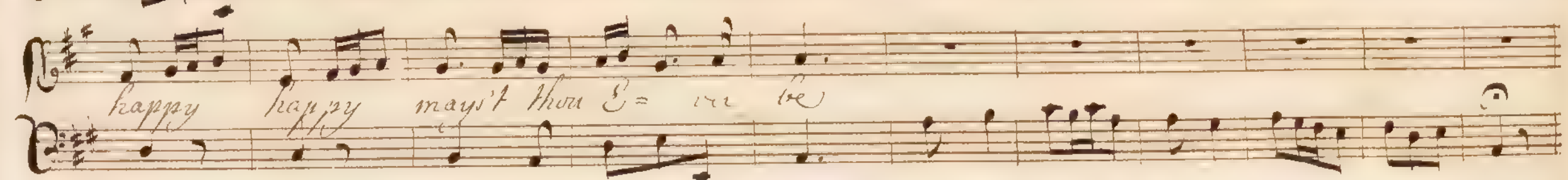
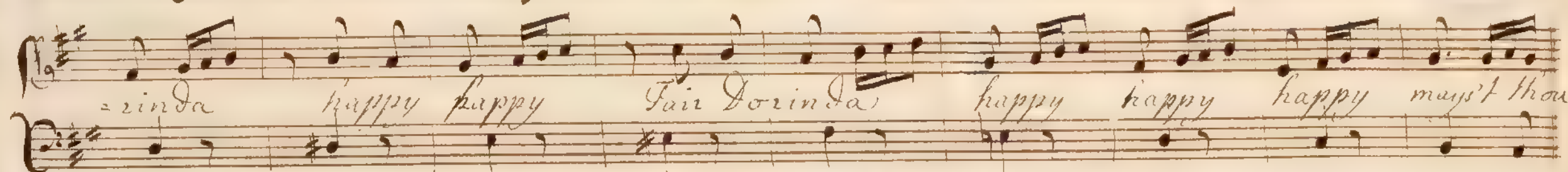
ing

when our hopes and joys are flying hope Despairing joys impairing what is better then

then dy - ing what is bet - ter then then dy -

sing welcome.

Da Capo al Segno ♩



I Nymph of race divine that
do's all nymphs out shine that do's all Nymphs out shine. I Nymph of race divine that do's the brightest Nymphs out
shine I Nymph of race divine that do's the brightest Nymphs out shine. Such Glories fill thy
Eyes my Ravish'd soul surprizing that Phoebus at his Rising left charming paint the skies that*
Phoebus at his Rising left charming paints the skies that Phoebus at his Rising left
Charming paints the skies *La Cap*

A handwritten musical score on aged, yellowed paper. The score is organized into three systems, each consisting of three staves. The top staff of each system is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves have a key signature of one sharp (F#) and a common time signature (C). The lyrics are written in a cursive hand below the middle staff of each system. The first system of lyrics is "Ah never yet was known A Nymph so kind and true Ah Never yet was known a". The second system is "Nymph so kind and true A Nymph so kind and true so fair and faithfull too so fair and faithfull". The third system is "to no no no no so fair and faithfull too Ah never yet was". The paper shows signs of age, including slight discoloration and wear along the edges.

Ah never yet was known A Nymph so kind and true Ah Never yet was known a

Nymph so kind and true A Nymph so kind and true so fair and faithfull too so fair and faithfull

to no no no no so fair and faithfull too Ah never yet was

known a nymph so kind and true so fair

and faithful too no no no

no so fair and faithful too no no no

so fair and faithful too

The musical score is written on four systems of staves. Each system consists of a treble and bass staff joined by a brace. The notation is in a historical style, with various note values and rests. The lyrics are written in a cursive hand, often spanning across the staves. The first system has the lyrics 'known a nymph so kind and true so fair'. The second system has 'and faithful too' followed by three 'no' words. The third system has 'no so fair and faithful too' followed by three 'no' words. The fourth system has 'so fair and faithful too'.

Dispair no more pursues me my fancy's fairs are flown my thoughts no bliss be

use me my former cares adieu my cares adieu my cares adieu

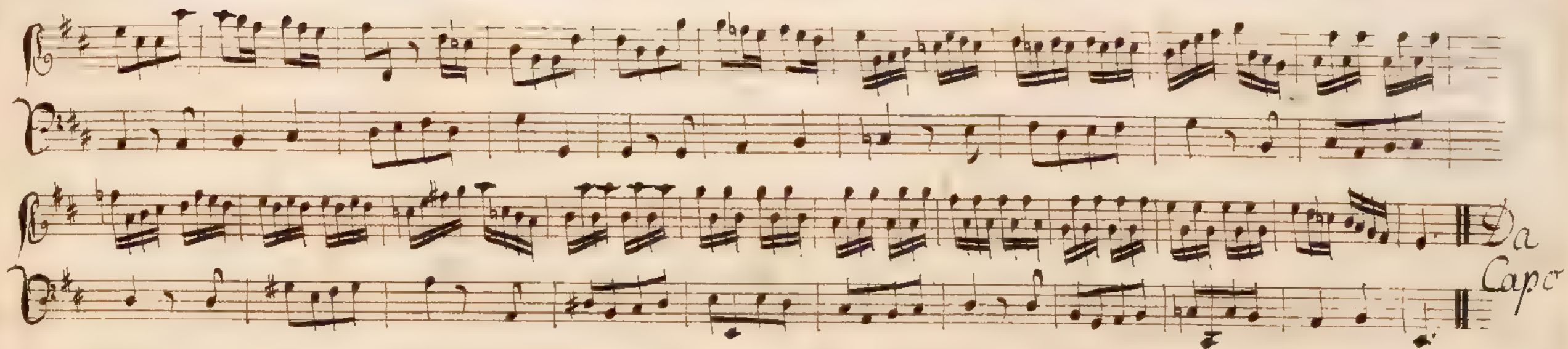
my cares adieu my thoughts no bliss refuse me my former cares adieu my cares adieu

adieu my cares adieu my cares adieu

Da Capo

This page contains a handwritten musical score for a piece in G major (one sharp) and 3/4 time. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals. The music features a mix of eighth and sixteenth notes, often beamed together in groups. The piece concludes with a double bar line on the tenth staff. Below the written music, there are four empty staves.

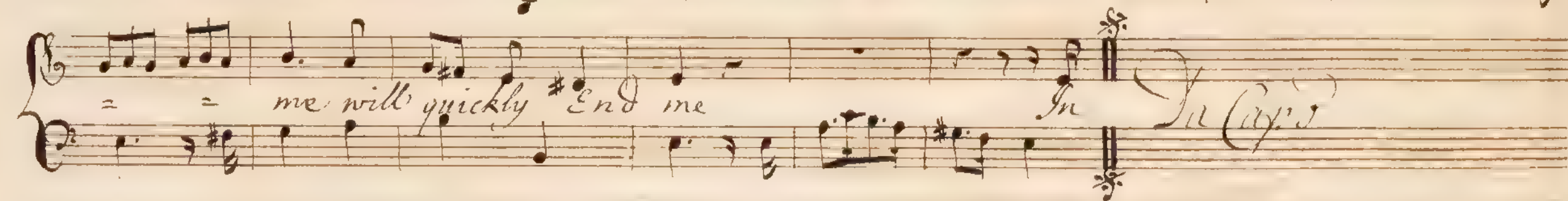
Handwritten musical score on a single page, featuring eight systems of music. Each system consists of a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#) and a time signature of 2/4. The notation is in brown ink on aged, slightly yellowed paper. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The first system begins with a treble clef and a key signature of one sharp, followed by a bass clef with a key signature of one sharp. The subsequent systems follow the same pattern. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including slight discoloration and wear along the edges.



Da
Capo



In vain I fly from sorrow that still attends me I fly from sorrow that
still attends me In vain I fly from sorrow that still attends me
In vain I fly from sorrow that still attends me



Tullia I feel thy Charms begin to move me. *Tullia*

I feel thy Charms begin to move me. Lay in pit - ty can you love me. you fill

with balmy Sweet the Ambient Air. Lay in pit - ty can you love me.

you fill with balmy Sweet = = = the Ambient Air you fill.

with balmy Sweet = = = the Ambient Air

O! wou'd a gentle Smile, but once, relieve me no passion wou'd with mine compare.

you'd yield to love and love wou'd ne'r deceive you you'd yield to love and love wou'd ne'r de,

ceive you *Tullia. Da Capo*

Handwritten musical notation for the first system of the instrumental section, featuring treble and bass staves with complex rhythmic patterns.

Handwritten musical notation for the second system of the instrumental section, featuring treble and bass staves with complex rhythmic patterns.

To beauty Servanted Expected

Living with pass = = = tion Expi. = = = ring I serve

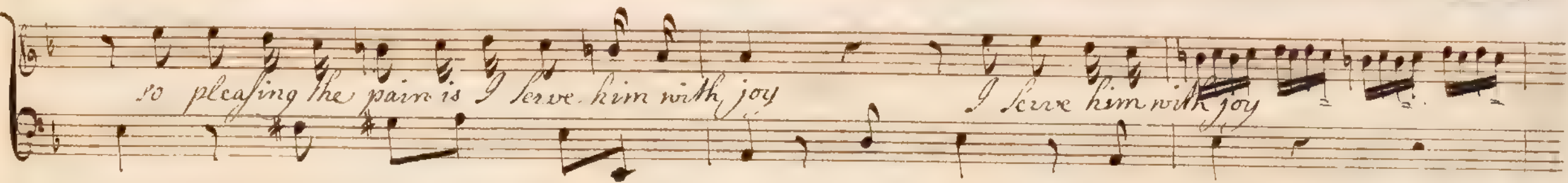
I serve the blind boy

Expecting desiring with passion Expiring I serve the blind boy Expecting de

Singing with passion Expiring I serve the blind boy Expecting Desiring with passion Expiring I serve the blind

Boy

Yet ever contented so Easier the Chain is so pleasing the pain is



so pleasing the pain is I serve him with joy I serve him with joy



I serve him with joy I serve him with joy

Da Capo

Handwritten musical score on a single page, featuring six systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is D major (two sharps: F# and C#), and the time signature is 3/8. The notation is in a cursive, handwritten style. The first system begins with a treble staff containing a whole note and a bass staff with a whole note. The second system features more complex rhythmic patterns, including eighth and sixteenth notes. The third system continues with similar rhythmic complexity. The fourth system shows a mix of note values. The fifth system includes a double bar line. The sixth system concludes with a double bar line. Below the sixth system, there are four empty staves.

Never Shall I be blest in posses-sing Her whose Charms that my heart do inflame
Ever Shall I be blest in posses-sing Her whose Charms that my heart do inflame

Never Shall I be blest in posses-sing her whose Charms that my heart do inflame
her whose Charms that my heart do inflame

her whose Charms that my heart do inflame
Ever Shall I be blest in posses-sing her whose Charms that my heart do inflame

her whose Charms that my
her whose Charms that my

heart do inflame
heart do inflame
Hopes assuring
joys alluring In

void me O the Torments O the Tor
vite me O the pleasure O the plea

ments O the Torments that poor Lovers feel O the Torments that
surs O the pleasures that blest Lover feel O the pleasures that

poor Lovers feel
blest Lovers feel
La Capo

No more deny me I cease to fly me your faithfull your faithfull Swain

No Longer

hy me for Ever fly me ydispairing Dispair = ing Swain for Ever fly =

I cease to fly

= me I cease to fly me your faithfull Swain

= me Dispair = ing Dispairing Swain

No more deny me I cease to fly = me your Swain your
No Longer by me for Ever fly = me

faithfull Swain I cease to fly me your
Dispairing Swain for Ever fly = me

faith = full your faithfull Swain I cease to fly your faithfull Swain
Dispairing Swain dispair - ing Swain for Ever fly = dispair - ing Swain

Handwritten musical score on aged paper. The score is written in a cursive style with lyrics in italics. It consists of three systems of staves. The first system has four staves, the second has three, and the third has three. The lyrics are: "Yet hear me Let sighs imploring and looks adoring Still speak my", "forbear me", "pain Still speak my pain Let sighs Im", "Your sighs Imploring and looks adoring but move disdain but move disdain", "plor - ing Still speak my pain", "Your sighs Implor - ing but move disdain". The score ends with a double bar line and the word "F a Cap" written in a large, decorative script.

Yet hear me Let sighs imploring and looks adoring Still speak my
forbear me
pain Still speak my pain Let sighs Im
Your sighs Imploring and looks adoring but move disdain but move disdain
plor - ing Still speak my pain
Your sighs Implor - ing but move disdain
F a Cap

Handwritten musical score for the first system. It consists of a vocal line (treble clef, 3/4 time) and three piano accompaniment staves (two treble and one bass clef, 3/4 time). The key signature has one flat (B-flat). The vocal line begins with a series of eighth and sixteenth notes, followed by a rest. The piano accompaniment consists of whole notes in the upper staves and a more active bass line.

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics "Gioia e contento ci colami il seno" are written in cursive below the vocal line and the first piano staff. The musical notation follows the same structure as the first system.

Handwritten musical score for the third system. It continues the vocal and piano parts. The lyrics "Gioia e contento = ci col=mi il se = no Amor il tutto = supe = re = hionfe'" are written in cursive below the vocal line and the first piano staff. The musical notation follows the same structure as the previous systems.

Handwritten musical score on page 17, featuring multiple staves with notes and lyrics in Italian. The lyrics include:

ra' Amor il tutto Supere: re: ra'

ra' Amor il tutto trionfe: ra'

Supere: ra'

trionfe

Supere: ra'

ra' trionfe: ra'

Handwritten musical score on ten staves, featuring vocal lines and piano accompaniment. The lyrics are written in Italian.

E degl'affanni il Rio Veleno

E degl'affanni il Rio Veleno

Uvasi baleno si svanirà

Qual neve al sole si sciuggerà

si svanirà si svanirà

si sciuggerà si sciuggerà

La Capa

A handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are written in a cursive hand and include phrases such as "Ah Sweet Adonis", "pitty on a Goddes", and "Blooming Lovely Boy". The notation includes various note values, rests, and bar lines. The score is organized into systems, with lyrics placed between the staves. The paper shows signs of age, including slight discoloration and wear at the edges.

Ah Sweet Adonis fram'd fo Joy ah blooming Lovely Boy have pitty have.

pitty have pitty on a Goddes on a Goddes have pitty on a Goddes pain Ah Sweet a,,

donis fram'd for Joy ah Blooming Lovely Lovely boy have pitty have pitty have pitty on a Goddes have

pitty on a Goddes pain have pitty on a Goddes have pitty on a Goddes pain Since

Handwritten musical score for a vocal piece, first system. The music is written on a grand staff with a treble and bass clef. The lyrics are written below the notes.

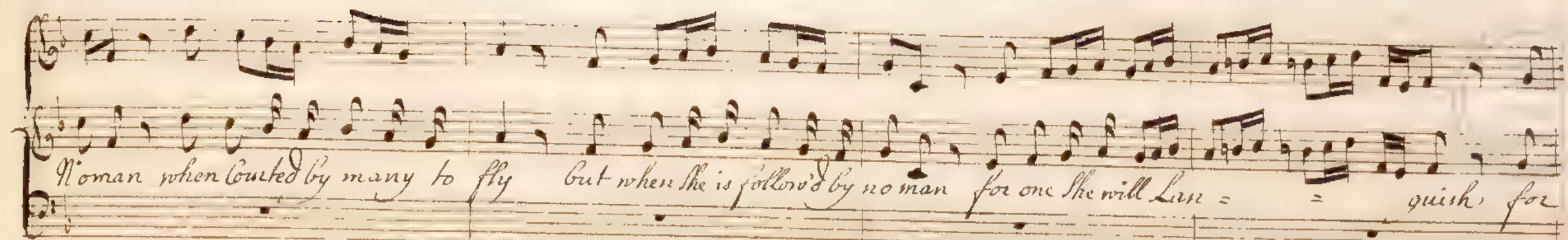
Gods themselves have sigh for me ah Let not Venus sigh for thee dear Charming Youth in vain ah! ah! Let not Venus

Handwritten musical score for a vocal piece, second system. The music is written on a grand staff with a treble and bass clef. The lyrics are written below the notes.

sigh for thee dear Char- ming Charming Youth dear Char- ming Youth in vain Da Capo

Handwritten musical score for an instrumental piece, third system. The music is written on a grand staff with a treble and bass clef. The tempo is marked 'Allegro'.

Allegro How silly's the heart of a



Woman when Court'd by many to fly But when she is follow'd by no man for one she will Lan = quish for



one she will Languish & dye How silly's the heart of a Woman when Court'd by many to fly But



when she is follow'd by no man for one she will Lan = quish for one she will Languish & dye She'll

Adagio



Allegro
Languish She'll Languish for one she will Lan = quish for one she will Languish & dye

Handwritten musical score for a piece with lyrics. The score is written on five systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The third system has a treble clef and a key signature of one sharp (F#). The fourth system has a bass clef and a key signature of one sharp (F#). The fifth system has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves.

Beguiling and Smiling now Lying then Lying

She'll her fancy pursue She'll her fancy her fancy pursue. Designing or whining she'll vex ye perplex ye and all all all all

Handwritten musical score for a piece with lyrics. The score is written on two systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves.

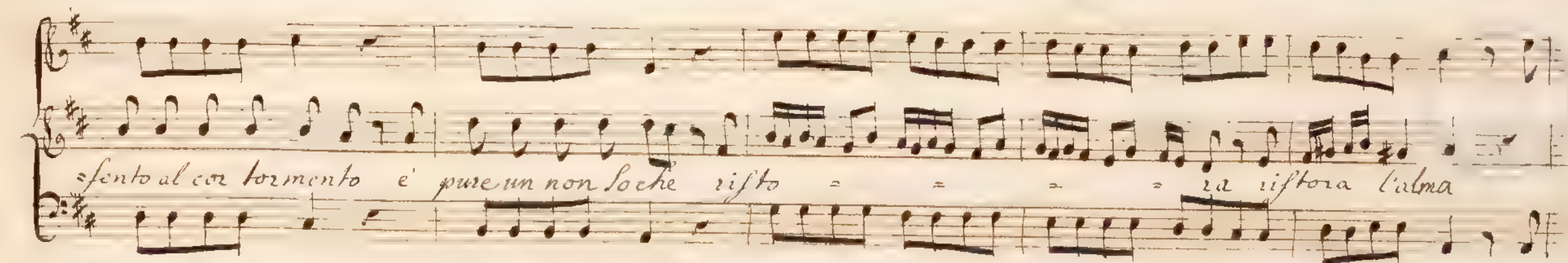
all that pursue her undo Designing or whining she'll vex ye perplex ye and all all all all all that pursue her undo

Da Capo

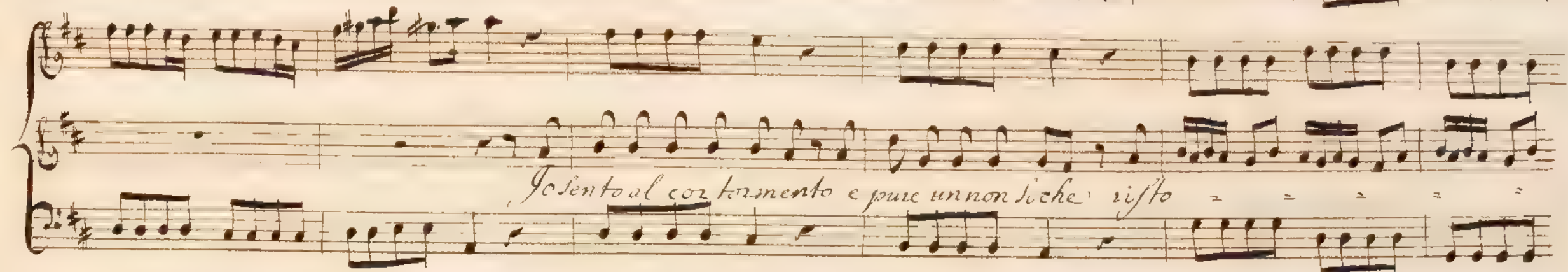
Handwritten musical score for a piece with lyrics. The score is written on three systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The third system has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves.

Andante

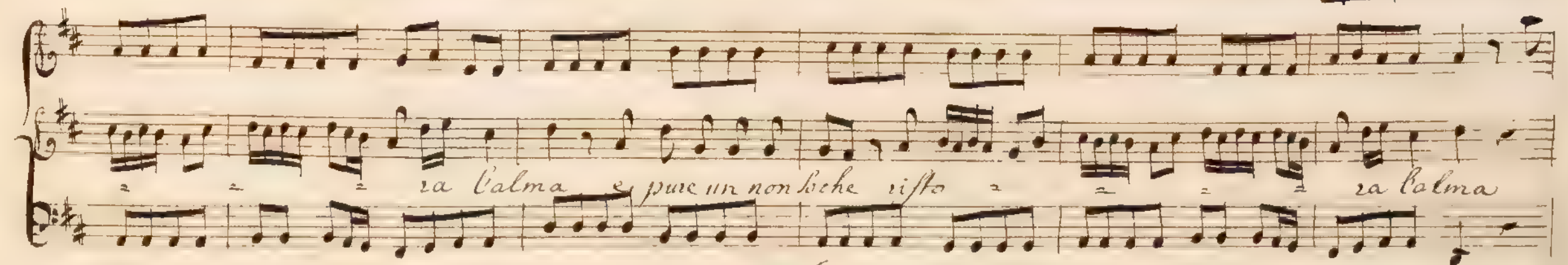
For



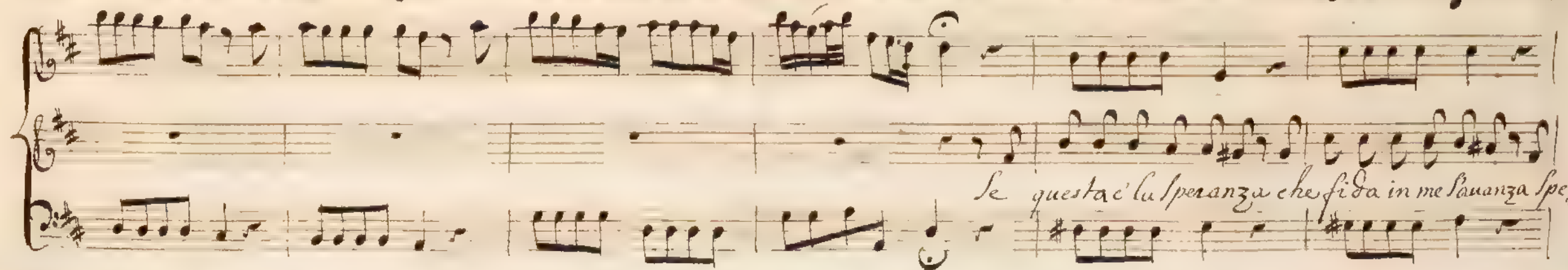
sento al cor tormento e' pure un non so che risto = = = ra ristora l'alma



Io sento al cor tormento e' pure un non so che risto = = =



ra l'alma e' pure un non so che risto = = = ra l'alma



Se questa e' la speranza che fida in me l'auanza spe,

suar voglio mercè contentie calma sperar voglio mercè contentie cal = ma

Da Capo

Andante

Coglie = rò la bella rosa con la mano timo = rosa se la

Spina non cadrà non cadrà, coglie = rò la

bella rosa con la mano timo-rosa se la spina non cadrà

se la spina non cadrà

e la siepe del bel fiore sarà piena di timore finché l'angua s'asconderà

finchè lingue asconderà

La
Capo

con forza ascosa ne' raggi tuoi la mia vezzosa Rapimmi in te

e da che tanto rapito io fui non so dir quanto per dei dime

Con forza ascosa

ne' raggi tuoi la mia vezzosa rapimmi in te e da che tanto rapito io fui

non so dir quanto per dei di me

li bre io bella immago del mio vago I. Dolo

mio del mio vago I. Dolo mi o lo ti bue io

O bella immago del mio vago I. Dolo mi o bella immago del mio

vago I. Dolo mi o del mio vago I. Dolo mi o

Vi con te vado a far pago Il costante mio desi - o il co

stante mio desi - o lo ti Da capo al segno

Cantata

See! from the Silent Grove Alexis flies and

seeks with every pleasing art to ease the pain which Lovely Eyes create in his

Heart To Shining Theatres he now repairs to learn Camilla's moving Airs where

thus to Musick's power the Brain surrenders his Rays

Charming Sounds that sweetly Languish Musick

compose my Anguish! every passion yields to thee every passion yields to

The charming sounds that sweetly languish
 music I compose my anguish! every
 passion yields to thee every pas- sion yields to thee
 Phœbus quickly then relieve me Cupid shall no more deceive me I'll to sprightlier joys be
 free to sprightlier joys I'll be free I'll to sprightlier joys be free & La Capé
 Apollo heard the foolish swain he knew when Laphne once he lov'd how weak passage an am'rous pain his
 own Harmonious art had prov'd & all his healing herbs how vain then thus he strikes the speaking ^{strings} including to his voice and sings

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The music consists of a series of eighth and sixteenth notes, some beamed together.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The music consists of a series of eighth and sixteenth notes, some beamed together. The lyrics "Sounds tho' Charming can't re" are written below the bottom staff.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The music consists of a series of eighth and sixteenth notes, some beamed together. The lyrics "ceive thee" are written below the bottom staff. The lyrics "Sounds tho' Charming can't relieve thee do not" are written above the bottom staff.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The music consists of a series of eighth and sixteenth notes, some beamed together. The lyrics "Shepherd then deceive thee Musick is the voice of Love musick is the voice of" are written below the bottom staff.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The music consists of a series of eighth and sixteenth notes, some beamed together. The lyrics "Love" are written below the bottom staff. The lyrics "Sounds tho' Charming can't relieve thee do not Shepherd" are written above the bottom staff.

Handwritten musical notation on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The music consists of a series of eighth and sixteenth notes, some beamed together. The lyrics "then deceive thee Musick is the Voice of Love Musick is the voice of" are written below the bottom staff.

Love musick is the voice of Love

If the tender maid be

leave thee left relenting kind consenting will alone thy pain remove

will alone thy pain remove left relenting kind consenting will a

alone thy pain remove

Da Capo ~ ~ ~

Cara sì ch'ogn'or sarà del mio ben la rimembranza la,

membranza cara sì ch'ogn'or sarà del mio ben la rimembran

za la rimembranza del mio ben la rimembran za la

ri-mem-bran-za

Nel mio cor costante e fido vive il

foc. Si tu fido ven che è morta ven che è morta la speran-za vive il foco di tu

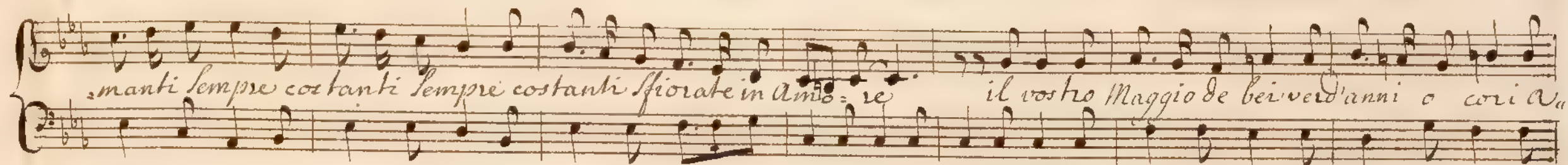
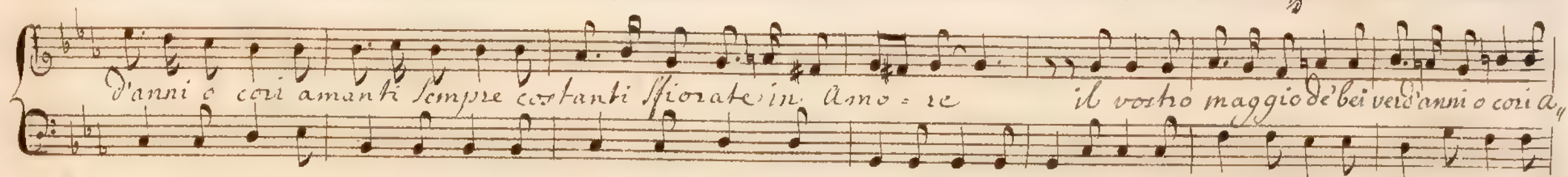
ri-do ven che è mor-ta la speran-za

Da Capo

Adagio

Lorge nel petto caro Dilet - to
che bella cal - ma pro - mette al cor che bella cal - ma che bella cal - ma promette al cor
Lorge nel pet - to caro Diletto che bella calma promette al cor che bella
calma promette al cor
doppio iq lo
l'ard il contento Doppo gran lento coglier la palma del nostro Valor coglier la
palma del nos - tro Valor

Fine



See p. 120

Largo

Ca - ra Sposa Amante, cara. Dove se - i Dove se - i

Deh ritorna a' pianti miei, cara Sposa Amante

cara, Dove se i ritorna ritorna a' pianti miei ca - ra Sposa

Deh, ritorna a' pianti miei cara sposa sposa cara.

Dove sei Deh ritorna dove sei Deh ritorna a' pianti miei.

Ritorna a' pianti miei Deh ritorna Deh ritorna a' pianti miei.

Deh ritorna a' pianti miei.

Presto
del vostro erebo sull' ara colla face del mio Regno io visfido colla.

face del mio Regno io visfido o Spi-ri re-i colla face del mio Regno del vos,

ho erebo sull' ara io visfido io visfido o Spirti re-i o Spirti re-i

Capo

Adagio

Sgombra dall'ani - ma tutto il timor

più non ti palpi - ti dubbioso il cor riposa e cre - dimi ch'io son fedel

Sgombra dall'ani - ma tutto il timor più non ti palpi - ti dubbioso il cor

ripo - sa e credimi ch'io son fedel = riposa e credimi ch'io son fedel

The musical score is written on ten staves. The first two staves are instrumental, likely for the piano. The third and fourth staves contain the first line of the vocal melody with the lyrics "Sgombra dall'ani - ma tutto il timor". The fifth and sixth staves contain the second line of the vocal melody with the lyrics "più non ti palpi - ti dubbioso il cor riposa e cre - dimi ch'io son fedel". The seventh and eighth staves contain the third line of the vocal melody with the lyrics "Sgombra dall'ani - ma tutto il timor più non ti palpi - ti dubbioso il cor". The ninth and tenth staves contain the fourth line of the vocal melody with the lyrics "ripo - sa e credimi ch'io son fedel = riposa e credimi ch'io son fedel". The score is written in a cursive, handwritten style with a key signature of one flat and a 3/4 time signature.

Seal mio regnante Seal Sovra mio per un is - tan - te mancar pos'

sio con me si vendi = chi Degnato il ciel con me si ven - di = chi

Degna = = = = = To il Ciel con me si vendi = chi

Degnato il ciel Da Capo al segno

Allegro

Ch'io lasci mai d'a

la - sciar

mare il caro mio tesoro no' non lo dei sperare no' non lo dei sperare

lasciar nol posso *Chio*

lasci mai d'amare, il caro mio tesoro no' non lo dei sperare no' non lo dei sperare ià

ciar

Handwritten musical score for a song, featuring a vocal line and a piano accompaniment. The score is written on ten staves, with the vocal line on the upper staff of each system and the piano accompaniment on the lower staff. The lyrics are in Italian and are written below the vocal line.

The lyrics are:

lasciar nol posso no' no' no' no' lasciar nol posso
Si vago il caro bene si
crin d'oro
bello il suo ciin d'oro che fa' dolci le pene che fa' dolci le pene al cor commosso si va =

Handwritten musical score on aged paper. The first system consists of two staves with a treble and bass clef, containing a melody and accompaniment. The second system also has two staves, with the lower staff containing the lyrics "90 si ca 20 che fa dol'a le. pene, al". The third system has two staves, with the lower staff containing the lyrics "cor commoseo al cor commos' = so". The fourth system has two staves, with the lower staff containing the lyrics "Da Capo". The paper shows signs of age, including yellowing and some staining.

90 si ca 20 che fa dol'a le. pene, al

cor commoseo al cor commos' = so

Da Capo

Andante

Figli d'un bel valore *af*

affetti del mio core vedrete su quel ho = = no Star li dol mio con me *Figli d'un bel va*

lore affetti del mio core affetti del mio core vedrete su quel ho = = no ve

vedrete Star li dol mio con me vedrete su quel hono vedrete Star li dol mio con me

Sola a regnare io sono e mio di Tiro il loglio e quello sol ch'io voglio *quel*

sto è di Tiro il re e quello sol ch'io voglio ch'io voglio quello è di Tiro il re di Tiro il re *Ga*
Capo

Mio caro ben non sospirar perchè mi fai penar non sospirar caro no' caro mi

fai penar non sospirar caro no' caro mi fai penar già sento che il tuo desir, divien mar,

stire di questo ten. martire di questo ten. tu peni ma Spera. Si caro non sospir

stai tu peni ma Spera Spera non sospirar tu peni ma Spera Si caro non sospir

stai mio caro ben non sospirar perchè mi fai penar non sospirar caro no'

caro mi fai penar non sospirar caro no' caro mi fai penar

Andante Lento

Amoro - sa far - fallet - ta farfalletta

Amoro - sa farfallet - ta farfalletta

nella fiamma che m'alletta che m'alletta

ander voglio anch'io le piume anch'io le

pin - me

Amoro - sa farfalletta farfalletta nella

fiama che m'alletta Amoro = sa farfallet = ta m'èr vog = lio an ch'io le pin -

= me an ch'io le pin = me

e pur lento ch'il mio leno m'èr più ma gode meno

gode me = no per ch'un ombra un ombra è il suo = bel lu = me. m'èr

Handwritten musical score on two systems. The first system contains two staves with lyrics: *più ma gode meno gode me = no per ch'un ombra un om = via è il tuo bel =*. The second system contains two staves with lyrics: *me è il suo bel lu = me.* The notation includes various musical symbols such as notes, rests, and clefs. The right side of the page features the signature *Galuppi* and the instruction *2^{mo} al legno*.

Handwritten musical score for the first system, featuring four staves. The tempo is marked *Andante*. The notation includes various musical symbols such as notes, rests, and clefs.

Handwritten musical score for the second system, featuring four staves. The lyrics are written below the vocal line: *Io sento al cor tormento e pure un non so che risto*. The notation includes various musical symbols such as notes, rests, and clefs.

Handwritten musical score for the third system, featuring four staves. The lyrics are written below the vocal line: *to-ra calma* and *Io sento al cor tormento, e pure un non so*. The notation includes various musical symbols such as notes, rests, and clefs.

Handwritten musical score on six systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals. The lyrics are written in Italian cursive script below the staves.

che i sto = = = = ra L'alma e pure un non so' che i sto

sto = = = = ra L'alma

Se questa è la speranza che si dà in me l'auanza sperar voglio mercede contenti e caln

Handwritten musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "ma Sperar voglio mercede contentier cal = ma." The piano accompaniment is in the same key and features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The system ends with a double bar line.

ma Sperar voglio mercede contentier cal = ma.

Two empty musical staves, one for a vocal line and one for a piano accompaniment, positioned between the first and second systems of music.

Handwritten musical score for the second system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a treble clef and a key signature of one sharp (F#). The tempo marking "Largo" is written above the first measure. The lyrics are: "E vano e' vano ogni pensiero di". The piano accompaniment is in the same key and features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The system ends with a double bar line.

Largo

E vano e' vano ogni pensiero di

Handwritten musical score for a vocal piece, featuring five systems of staves. The lyrics are in Italian and are written in a cursive hand. The music is written in a single system of staves, with the lyrics placed between the staves. The lyrics are: "togliere dal sen limago del mio ben che tanto brama che tanto brama", "e vano ogni pensiero di togliere dal sen limago del mio ben che tan", "to brama di togliere dal sen limago del mio ben che tanto", "ra = = = = = mo che tanto bramo". The music is written in a single system of staves, with the lyrics placed between the staves. The lyrics are: "togliere dal sen limago del mio ben che tanto brama che tanto brama", "e vano ogni pensiero di togliere dal sen limago del mio ben che tan", "to brama di togliere dal sen limago del mio ben che tanto", "ra = = = = = mo che tanto bramo".

togliere dal sen limago del mio ben che tanto brama che tanto brama

e vano ogni pensiero di togliere dal sen limago del mio ben che tan

to brama di togliere dal sen limago del mio ben che tanto

ra = = = = = mo che tanto bramo

che tanto bra = = = = = mo che tanto bra

= mo

L'alma con duolo fiero Spirar potio Languendo

L'alma con duolo fiero Spirar potio Languendo e

pur dirò morendo Io amo Io amo e pur dirò morendo Io a

mo Io amo Io amo

Ga (apc)

Vivace

Cara si ch'ognor Lara' Del mio ben la rimembranza lo u'

= membianza cara si ch'ognor Lara' Del mio ben la rimembran = = = =

= za la rimembranza Del mio ben la rimembran = = = = za la rimembran,

3a

Nel mio cor costante e fido vive il foco di Cupi = do ben che'e

morta ben che'e morta la speran = za vive il foco di Cupi = do ben che'e mor =

= ta la speran = za

Da capo

Allegro

col val = or col

la vir = tù or si va = da ahi = on far = = = a hion = far col va

= or colla vir = tù or si vada ahi = on far a hi on far = = =

o' si vada a hion far a hi-on far

o' si vada a hion far

dall'in-degna servi- ta' alta prole io vo' ritthar io vo' ritthar

Palta prole io vo' iittar dall'in-segna Terri tã Palta

prole io vo' iittar Palta prole io vo' iittar Palta

prole io vo' iittar Da Capo

piano sempre

Larghetto

Handwritten musical score for piano and voice. The piano part consists of three staves with treble and bass clefs, 3/8 time signature, and a key signature of one flat. The voice part is on a single staff with a treble clef and 3/8 time signature. The tempo is marked 'Larghetto' and the dynamics 'piano sempre'.

Un figlio tanto misero Un amante così tenero vendica =

Handwritten musical score for piano and voice. The piano part consists of three staves with treble and bass clefs, 3/8 time signature, and a key signature of one flat. The voice part is on a single staff with a treble clef and 3/8 time signature. The tempo is marked 'Larghetto' and the dynamics 'piano sempre'.

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The lyrics are written below the piano part. The music is in a minor key, indicated by one flat in the key signature.

te buffetto buffet = = te e canor? voi d'un

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are written below the piano part. The music is in a minor key, indicated by one flat in the key signature.

figlio tanto misero d'un amante così tenero vendica

te Cassetto Cassetto Jun

figlio d'un amante così misero sì tenero vi vendicate Casset

to Caffetto e Camor Caffet = = to e Camor.

Tutti chiama i vostri folgori tutti affretta i vostri fulmini

Handwritten musical score for the first system. It consists of five staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for piano accompaniment. The piano part features a prominent harp part with rapid sixteenth-note passages. The lyrics "Ca balcan" are written under the piano staff, and "Ca Jun" appears at the end of the system.

Ca balcan

Ca Jun

Handwritten musical score for the second system. It continues the vocal and piano parts from the first system. The piano part includes lyrics in Italian. The lyrics "reo tradi- tor" are written under the piano staff, followed by "Tutti chiama i vostri folgori", "tutti affretta i vostri fulmini", and "Ca balcan".

reo tradi- tor

Tutti chiama i vostri folgori

tutti affretta i vostri fulmini

Ca balcan

Handwritten musical score for a piece with vocal and instrumental parts. The score is written on five staves. The first two staves are for a vocal line, and the next three are for a piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics "Ca Jun rec tra ditor Jun" are written under the vocal line. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand.

Handwritten musical score with two systems. The first system consists of four staves, with the first three containing musical notation and the fourth containing the text "Da Capo". The second system also consists of four staves, with the first three containing musical notation and the fourth containing the text "Da Capo". The lyrics "rec traditor." are written under the first staff of the second system. The notation is in a key with one sharp (F#) and a common time signature (C).

Largo

Handwritten musical score for the first system, featuring five staves. The first two staves are for vocal parts, and the next three are for piano accompaniment. The tempo is marked *Largo*. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a cursive, handwritten style.

Largo

Sagri numi

Handwritten musical score for the second system, featuring five staves. The first two staves are for vocal parts, and the next three are for piano accompaniment. The tempo is marked *Largo*. The lyrics "Sagri numi" are written above the final staff. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a cursive, handwritten style.

Handwritten musical score for the first system. It consists of five staves. The top four staves are for a vocal ensemble, with the word *tutti* written above the second staff. The bottom staff is for the piano accompaniment. The lyrics are written below the piano staff.

tutti

di = fen = de = te del mio figlio ch'è innocente *Priata*

Handwritten musical score for the second system. It consists of five staves. The top four staves are for a vocal ensemble, with the word *piano* written above the second staff. The bottom staff is for the piano accompaniment. The lyrics are written below the piano staff.

piano

fama e poi e poi la vita lagri numi difende te

Handwritten musical score for the first system. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both with a key signature of one flat. The lyrics are written below the vocal staff.

*del mio figlio che innocente
pria la fama e poi e poi la vita e poi e poi la vi - ta*

Handwritten musical score for the second system. The vocal line continues on a single staff with a treble clef and a key signature of one flat. The piano accompaniment continues on two staves: the upper staff has a treble clef and the lower staff has a bass clef, both with a key signature of one flat. The lyrics are written below the vocal staff.

*pria la fa
ma e poi e poi la vi*

for:

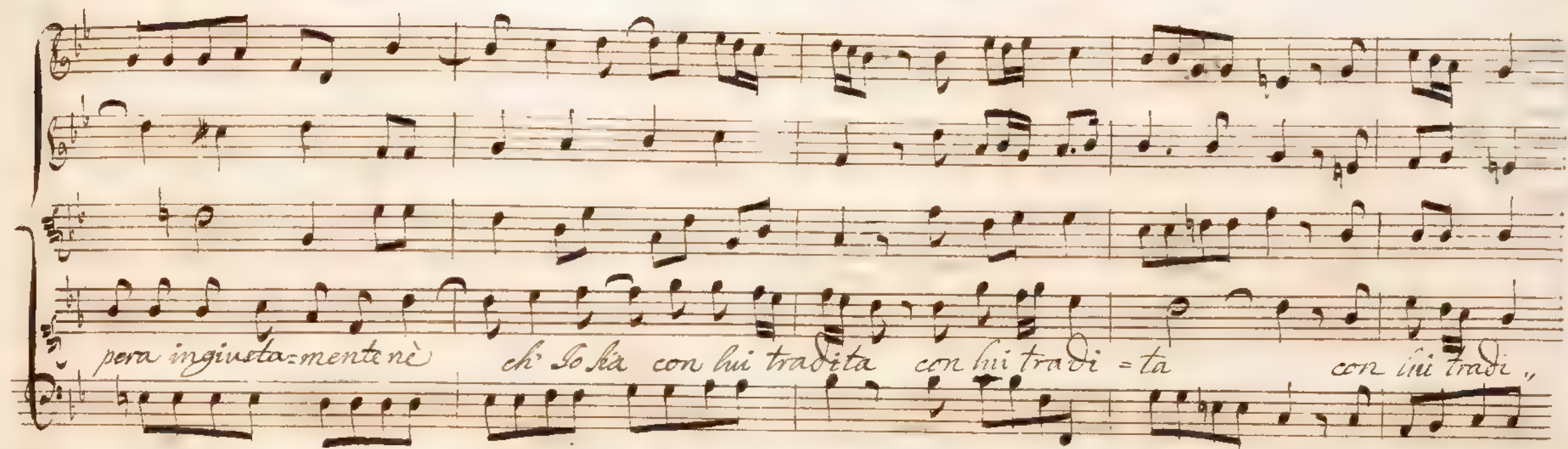
ta

Tutti

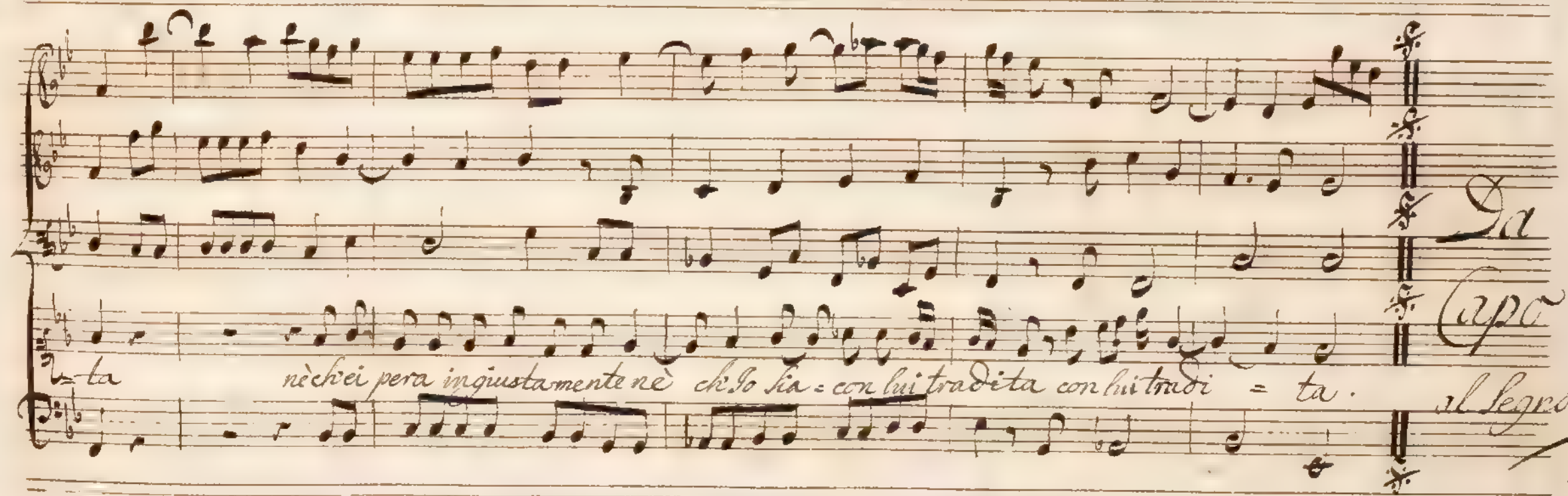
Justi

quieti siete = e non vorrete non vorrete

nechio



pera ingiusta-mente nè ch' Io kà con lui tradita con lui tradi = ta con lui tradi ,



ta nè ch' ei pera ingiusta-mente nè ch' Io sia - con lui tradita con lui tradi = ta .

Da Capo
al segno

Allegro

Vanne Lorella ingrato vanne e rapiscia morte, quel barbaro consorte, quel barbaro consorte che

te tradisce ancor

Vanne Lorella ingrata

Vanne e rapiscia morte quel

barbaro consorte quel var = barbaro consorte che te tradisce an =

vanne. Vanne Sorella ingrata vanne e rapiscia morte quel barbaro consorte quel bar = =

baro consorte che te tradisce ancor

Se mi vedrai morire e ne supra gioire, quel'

tuo spietato cor = quel tuo spietato cor, Se mi vedrai morire, e ne saprai gioire quel tuo spietato cor =

quel tuo spietato = to = cor, quel tuo spietato cor

Al capo

Andante

Handwritten musical score for a choir and piano. The score is written on ten staves, with the piano accompaniment on the left and the choir parts on the right. The music is in G major (one sharp) and 4/4 time. The lyrics are in Italian and are written in a cursive hand.

The lyrics are as follows:

La sorte il ciel = amor, prometto = no al tuo cor gioia e contento gio =
= ia e conten = to e contento La sorte il ciel amor prometto = no al tuo
cor prometto = no al tuo cor gioia e contento gio = ia e conten
to gioia e conten = to prometto = no al tuo cor

giro e conten to giro e conten to

Es =

tingui ogni martir estingui ogni martir e vinto dal goir fugga il tormento fugga

fugga il tormenta e vinto dal goir fugga il tormento Da capo

Allegro

tw

Doppo torbi = de procelle par più

bello un di seren, par più bello un di seren Doppo torbi = de procelle par più bello

par più bel = = = = = lo un di seren

Doppo torbi de - procelle par piu bello par piu bel = = = lo

par piu bello par piu bel = = = = = lo u di se =

= ren. un di seren. par piu bel = = = lo par piu bel = = =

= lo un di seren par piu bel = bun di seren.

Handwritten musical score for a song, featuring multiple staves with notes and lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Italian and describe a scene of stars and night.

Lyrics:

Sen più luci de le Stelle alla notte oscura in sen. alla
notte oscura in sen. Sen più luci de le
Stelle alla notte oscura in sen. alla notte oscura in sen.

The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like "3" above certain notes, possibly indicating triplets. The handwriting is elegant and characteristic of the period.

Da Capo

Adagio

Quando

mai pietata lorte pietata lorte finira l'alma apenar quando mai

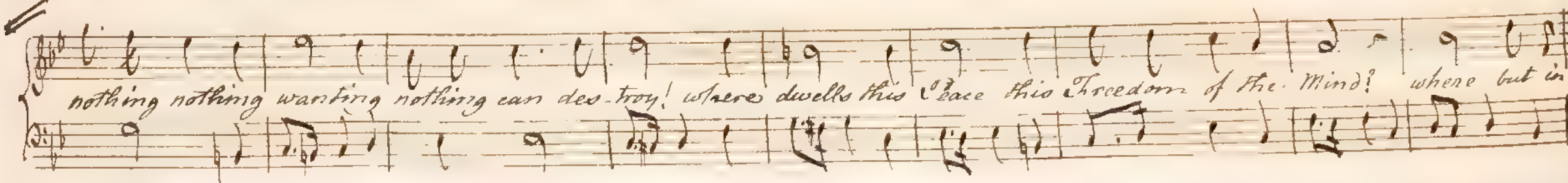
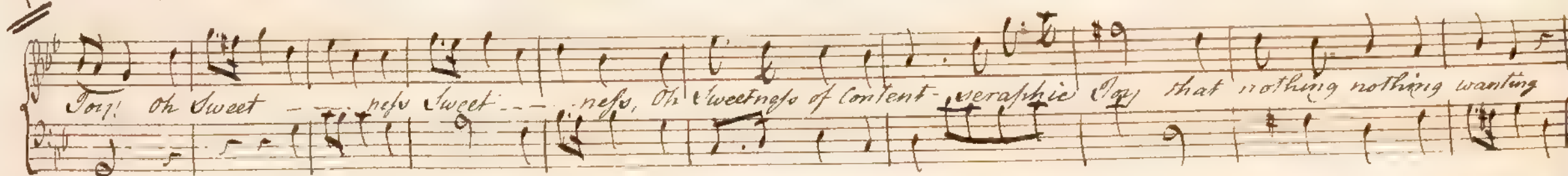
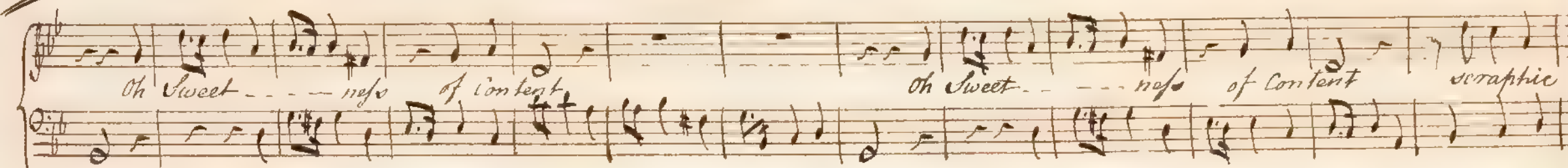
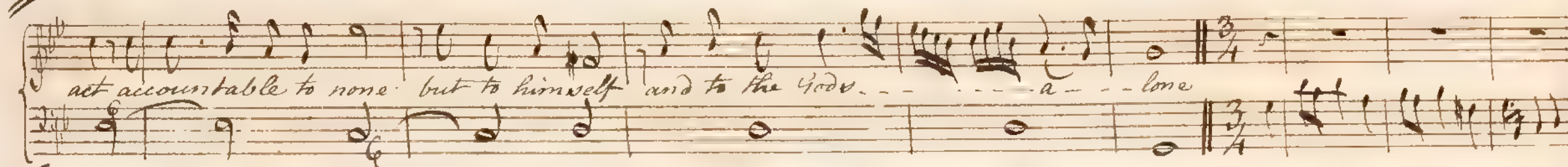
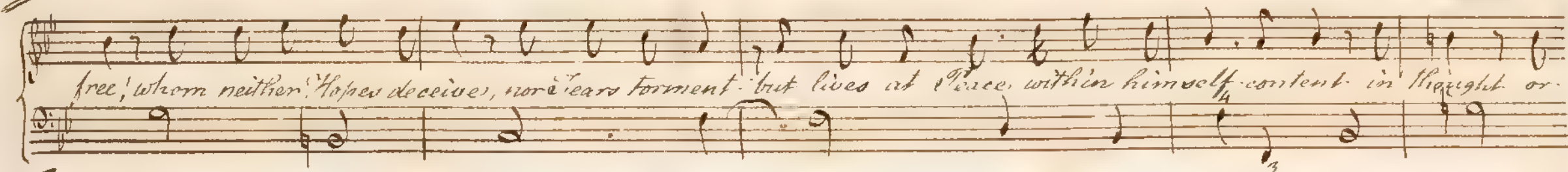
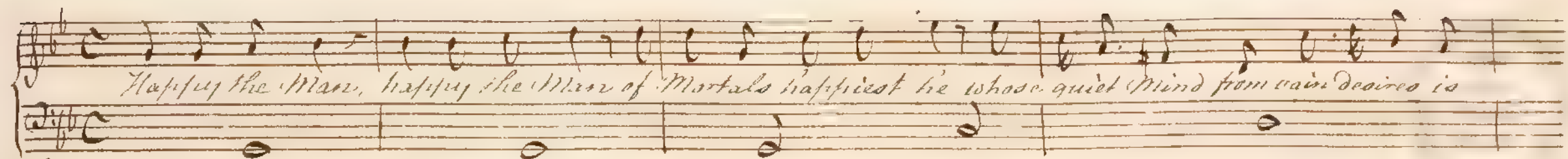
quando mia pietata lorte finira l'alma apenar pietata lorte quando mai

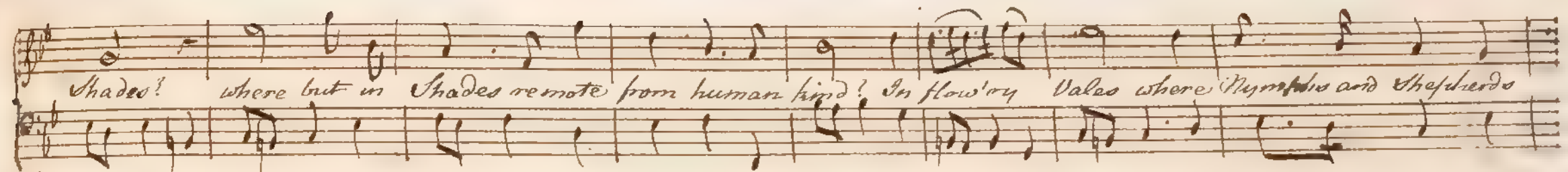
finira finira l'alma apenar fini

A handwritten musical score on aged, yellowed paper. The score is written on three staves. The top staff is a single melodic line in G major (one sharp). The bottom two staves are a piano accompaniment in G major, with a treble and bass clef. The tempo/mood is marked 'Allegretto' and the time signature is 3/4. The lyrics 'Calma a penar.' are written in cursive between the piano staves. The music is a short piece, ending with a double bar line on the third staff.

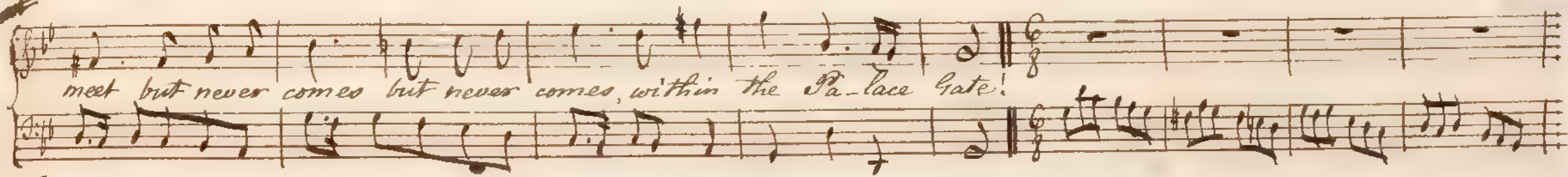
This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or printed text on the paper.

Cantata





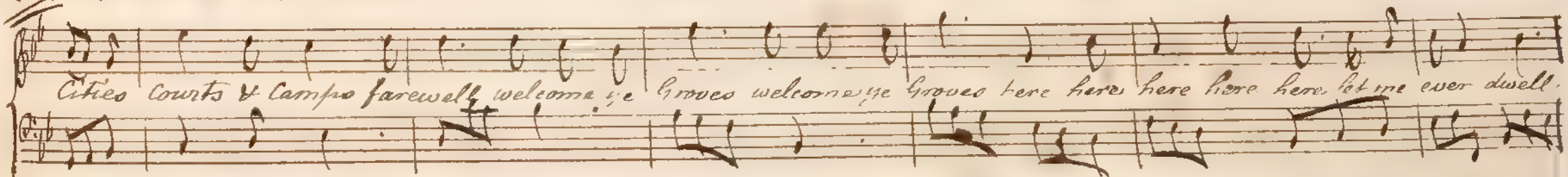
Shades? where but in Shades remote from human kind? In flow'ry Vales where Nymphs and Shepherds



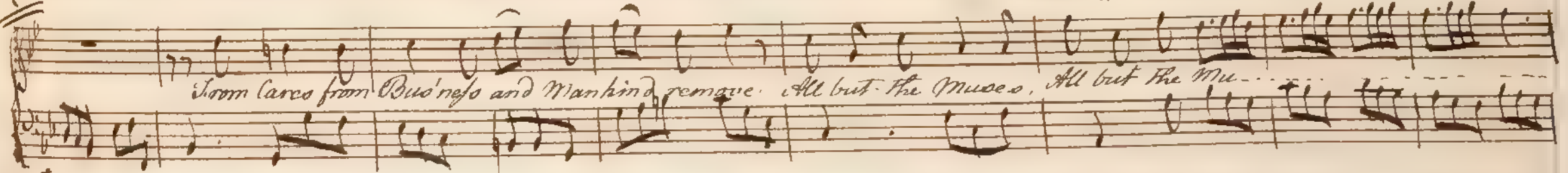
meet but never comes but never comes, within the Pa-lace Gate!



Farewell then Cities Courts and Campo farewell Farewell then



Cities Courts & Campo farewell welcome ye Groves welcome ye Groves here here here here here let me ever dwell.



Loon Caree from Quo'ness and Mankind remove. All but the Muses, All but the Mu-



--- ves and inspi-ring Love All but the Mu- ses the Mu- --- ses all but the Mu- ves

and inspiring Love. All but the Mu-
ses, all but the Muses and inspiring Love.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Italian and describe a scene of a flower in a meadow and a person's appearance.

The lyrics are:

Non

e si vago e bello il fior nel prato quanto e vago e gentile il suo bel volto non

e si vago e bello il fior nel prato quanto e vago e gentile il suo bel vol = to

Nene si bello e va = go il

fior nel prato quanto vago e gentile quanto vago e gentile il suo bel volto quanto vago e gentile

le quanto vago e gentile il suo bel volto il suo bel volto

Un fiore il pregio a quello solo vien dato ma tutto un vago a

spice ma tutto un vago aprile e in te raccolto e in te raccolto non si vago al segno

Lento e piano

Dolce sogno deh le por te del cima

gi: ne del vero la Conforta dille pur che son fedel = = =

This system contains the first two staves of a handwritten musical score. The top staff is a vocal line in G major, featuring a melodic line with some grace notes and a final triplet. The bottom staff is a piano accompaniment in G major, with a steady eighth-note bass line and a more active treble line. The lyrics are written in Italian cursive below the piano staff.

che son fedel dolce logno deh le

This system contains the next two staves of the musical score. The vocal line continues with a similar melodic pattern, ending with a triplet. The piano accompaniment continues with the same rhythmic structure. The lyrics are written in Italian cursive below the piano staff.

Handwritten musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the fourth staff.

porta sol l'immagine del vero la conforta dolce dolce log,

Handwritten musical score for the second system, featuring five staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the fourth staff.

no disse pur che son fedel che son fe,

Handwritten musical score for the first system. It consists of five staves. The top four staves are for a vocal part, and the bottom staff is for the piano accompaniment. The lyrics "del che non fedel" are written under the vocal staves. The music is in a minor key, indicated by a single flat in the key signature.

del che non fedel

Handwritten musical score for the second system. It consists of five staves. The top four staves are for a vocal part, and the bottom staff is for the piano accompaniment. The lyrics "a begl'occhi della mente fa veder che ie quel'" are written under the vocal staves. The music continues in the same minor key.

a begl'occhi della mente fa veder che ie quel'

Handwritten musical score for the first system, featuring five staves. The first four staves are grouped by a brace on the left. The fifth staff contains the lyrics. The music is written in a single system with various note values and rests.

core le quel core e'innocente il cor mio non e' crudel

Handwritten musical score for the second system, featuring five staves. The first four staves are grouped by a brace on the left. The fifth staff contains the lyrics. The music is written in a single system with various note values and rests.

no' le quel core e'innocente, il cor mio non e' cru"

Handwritten musical score for a vocal piece, first system. The music is written on five staves. The first four staves are for a vocal line, and the fifth staff is for a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics "del" and "no' non e' crudel il cor mio" are written below the vocal line.

del no' non e' crudel il cor mio

Handwritten musical score for a vocal piece, second system. The music is written on five staves. The first four staves are for a vocal line, and the fifth staff is for a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics "non e' crudel" and "non e' crudel." are written below the vocal line. The word "Tutto Capo" is written in a large, decorative script at the end of the system.

non e' crudel non e' crudel. Tutto Capo

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Italian. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are:

Je - ri - sol - vi a bondo nammi Tor - to rei - te Segmpag //

nata non so vi - ver senza te Je risol - vi a bondo nammi Tor to

vella Segmpag - nata non so viver senza te senza te

Handwritten musical score for a song in Italian. The score is written on ten staves, with the first two staves of each system containing a vocal line and the subsequent staves containing a piano accompaniment. The lyrics are written in Italian and are interspersed with the musical notation.

The lyrics are:

non so viver senza te no' no' no' no' non so viver
senza te
e te pensi non a marmi fida più ma sventurata
fame-ro senza merce fida più ma sventurata fa-mero

Handwritten musical score on aged paper. The score is written in a single system with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a single system with two staves. The lyrics are written below the bottom staff. The score ends with a double bar line and the instruction "Da Capo".

fa = me ro' fa = me ro len za me ce.

le = ri. *Da Capo*

Fier destin di che ben ama

Fier destin di che oen alma non po

teal tuo diletto die mia l'ita io per le mo = 20

no poterai tuo diletto dir mia l'i = ta io parte mo = ro io io parte, more parte

io parte more dir mia Vita io parte mo = ro

pur si taccia, il chiuso affetto quando il duolo a chi nol chiama sarai col = pa e

non risto = 20 quando il duolo a che nol brama sarai

col = pa e' non risto = 20 Da Capo

Questo conforto solo avanza al mio gran

Duolo al mio gran duo = = = = = *Lo*

Questo confetto solo Avanza al mio gran duolo Avanza al mio marto =

20 al mio marto = 20 Avanza al mio martoro al mio gran

duo = = = = = *Lo*

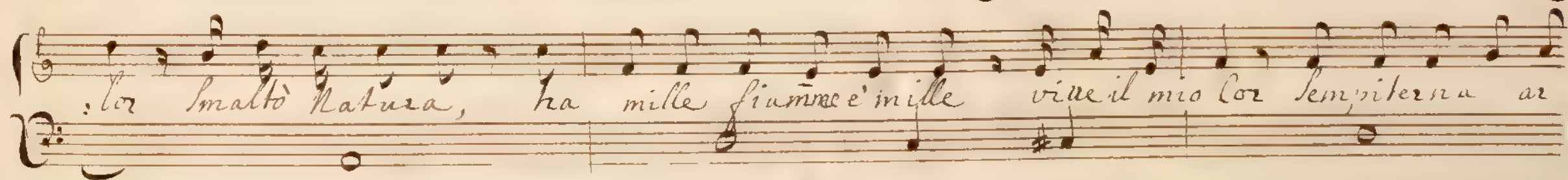
E - tutta la mia fe' anima mia per - te

Anima mio per - te guardomi guardomi ch'io mo - ro anima mia per -

- te guardomi ch'io mo - ro ch'io mo - ro

Da capi

Cantata A Voce Solo



Amoroso No' che non viddi mai

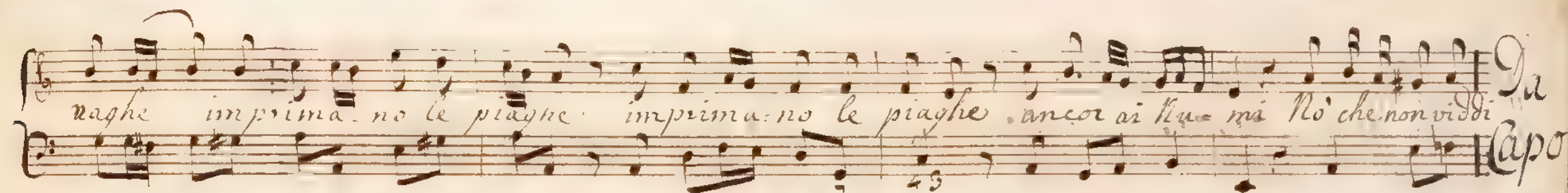
No' che non viddi mai Luci più belle no'

più belle Luci no' di voi miei Lumi - no' no' no' che non viddi mai

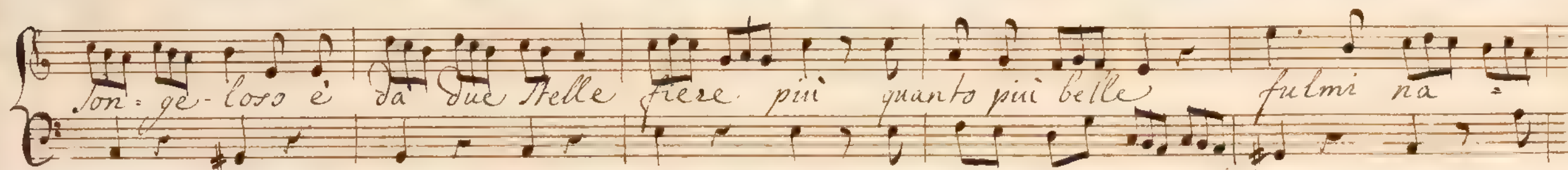
Luci più belle no' di voi miei Lu - mi

Lumi nosi rai di luci così vaghe. di luci così vaghe - im,,

prima no le piaghe im=prima no le piaghe ancor sì Nu - mi di Luci così



Allegro



Ben- ché fa- brà- a me- di duolo uaghe- g- giar- le io uog- lio solo

ne- mi cu- = 10 di Languir uaghe- g- giar- le io uoglio solo ne mi cu- = 10

di Languir ne mi cu- = 10 di Languir Ton ge- La Capo e Fine

Le voi m'abbando-nate, io non v'ac-cu-so né Lab

bra amo-rose Di me mi Lagnero mi Lagnero che non vi so piacer = che

non vi so piacer Di me mi Lagnero che non vi so piacer Lab

bra amo-rose Le voi m'abbandonate me Lagnero di me che non vi so piacer

Di me mi Lagnero' mi Lagnero' di me, che non vifo piacer che non vifo piacer

Ve Drache mi Degnate e v'amero se del Luci veggio

Le detto esser crudel esser crudel Laro col mio pensier

debb'esser crudel esser crudel Laro col mio pensier Laro col mio pensier

Capo



Allegro

The musical score is written on seven systems of two staves each. The first system is marked *Allegro*. The notation is in a cursive, handwritten style. The piece concludes with a double bar line at the end of the seventh system.

Handwritten musical notation on the left edge of the page, including staves and notes.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and a tempo marking "Largo". The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

Largo

Empty musical staves at the bottom of the page.

Sciliana

This is a handwritten musical score for a piece titled "Sciliana". The music is written on two systems, each consisting of a treble and a bass staff. The time signature is 6/8. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and bar lines. The first system contains 12 measures, and the second system contains 12 measures. The handwriting is in a cursive style, and the paper shows signs of age.

A Giulio Cesare

Sg. Lencsino

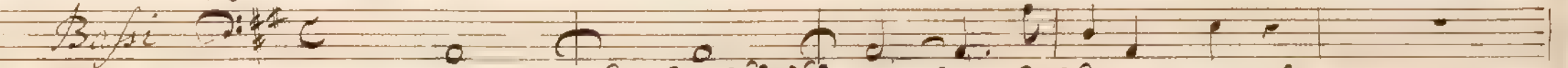
Viol. 1^{mo} 

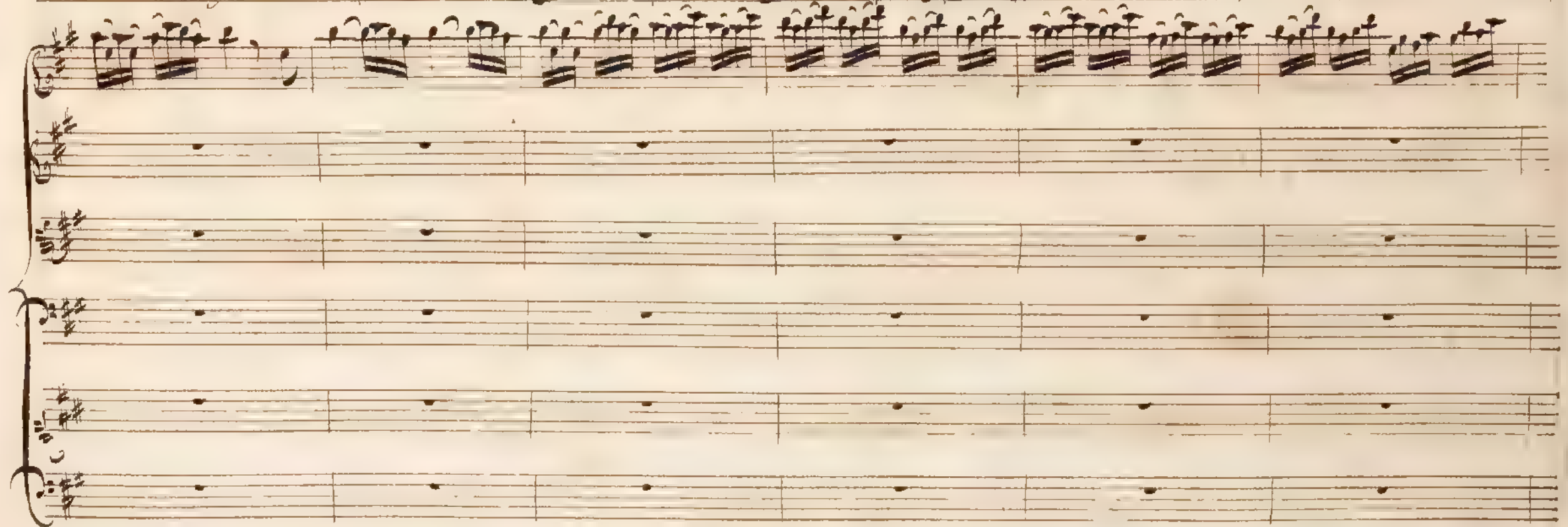
Viol. 2^{da} 

Tenore 

Bassone 

Viola 

Bassi 



hith

Sein fiori to a me no prato L'angel =

Solo

= lin tra fiori e fronde linasconde se piu gra = to

This is a handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music features various note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings: 'hith' (likely 'pizzicato'), 'Solo', and 'f' (forte). The lyrics are written in Italian and are interspersed between the staves. The paper is aged and slightly discolored.

A handwritten musical score on aged, yellowed paper. The score consists of several systems of staves. The first system has three staves, with the top staff containing a melodic line and the others providing accompaniment. The second system has four staves, with the second staff from the top containing the lyrics "fa piu grato il suo cantar". The third system has three staves, with the top staff continuing the melody. The fourth system has four staves, with the second staff from the top containing the lyrics "il suo cantar". The fifth system has three staves, with the top staff continuing the melody. The sixth system has four staves, with the second staff from the top containing the lyrics "fa piu grato il suo can =". The notation includes various musical symbols such as clefs, key signatures (two sharps), time signatures, and various note values and rests. The handwriting is in a cursive style typical of 18th or 19th-century musical notation.

fa piu grato il suo cantar

il suo cantar

fa piu grato il suo can =

Handwritten musical score for three voices and piano. The first system consists of four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics "tutti", "Tutti", and "Tutti" are written above the first, second, and third staves respectively. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes.

Handwritten musical score for two voices and piano. The system consists of three staves. The top two staves are for voices (Soprano, Alto) and the bottom staff is for piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics "= tar" and "Se in fiorito am e = no pra = to" are written below the first and second staves respectively. The piano part continues with a complex, rhythmic accompaniment.

Handwritten musical score for three voices and piano. The system consists of four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for piano. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes.

Handwritten musical score for two voices and piano. The system consists of three staves. The top two staves are for voices (Soprano, Alto) and the bottom staff is for piano. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics "L'au = gellin = tra fio = rie pron = de li nas conde" are written below the first staff. The piano part continues with a complex, rhythmic accompaniment.

lolo

fa piu gra = to = fa piu

grato il suo cantar = Se in fiorito ameno prato L'angel = lin tra fio =

= rie fronde si nasconde fa piu grato il suo cantar fa piu gra - to il suo can =

tutti

Allegro:
tar = fa piu grato il suo cantar

Se così Lidia vezzosa spiega ancor not=

Se canore più graziosa fa ogni core in a - morar

Handwritten musical score on ten staves, featuring vocal and instrumental parts. The notation includes notes, rests, and dynamic markings. The lyrics are written in Italian.

tutti pia

tolo

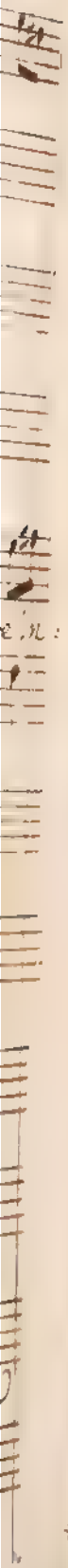
fa ogni core in amorar' piu graziosa fa ogni core ogni core in:

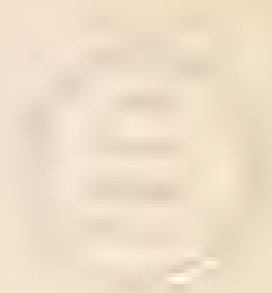
tutti pia

amorar'

fa ogni core in a - morar'

La capc









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